CANYON CINEMA

FILM/VIDEO CATALOG 2000

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Canyon Cinema operates as a distribution center for independent, experimental/avant-garde filmmakers. The $35 charge for this catalog is used to help defray the publication costs.

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Welcome to Canyon Cinema

Canyon Cinema is an organization of filmmakers dedicated to the support, promotion, distribution and preservation of motion picture film as an art form. It was founded in 1967 as a grassroots organization to educate the public about an emerging independent American film culture. Canyon began with forty films by twenty-five members who were committed to the necessity and possibility of film artists having an active and constructive role in the exhibition, distribution and promotion of their own work.

In the thirty-three years of its operation, Canyon Cinema has become one of the world's leading distributors of experimental and independent film. At present, we have 360 members worldwide and distribute more than 3,700 films and videotapes. Despite Canyon's dramatic increase in scale, we remain a democratic, artist-run organization committed to the principles upon which Canyon Cinema was founded.

The inventory of films distributed through Canyon Cinema traces the history of the experimental and avant-garde filmmaking movement from the 1930s to the present. Canyon represents the films of many established experimental filmmakers, and also distributes more than one hundred films by emerging filmmakers. These younger filmmakers — many of whom are listed in this catalog for the first time — continue to explore new realms of creativity, making significant contributions to further the potential of cinema as an art form. Through the distribution of these works by young as well as established filmmakers, Canyon Cinema remains a vital force in the future of film culture.

Canyon Cinema's cultural vitality is evidenced by the Library of Congress's inclusion on the National Film Registry of films by our filmmaker members Kenneth Anger, Bruce Baillie, Stan Brakhage, Shirley Clarke, Bruce Conner, Les Blank and Oskar Fischinger. Indeed, Canyon Cinema has become the print source for these and other comparably influential works which are regularly projected at diverse venues around the world.

Today Canyon's primary activity is the distribution of 16mm films and videotapes by independent film artists. Independent filmmakers, unlike commercial filmmakers or studio artists, rarely receive financial compensation for their work. The money that Canyon Cinema returns to the artists helps them continue making their films. We are the only distribution organization that has been consistent in the equitable return of artist revenues; more than 40% of Canyon's gross income is returned directly to the filmmakers.

Filmmakers become shareholders and have their films distributed by Canyon Cinema through submitting their work to the Canyon Cinema Review Committee. The Review Committee evaluates each film using a criteria of excellence based upon unique creativity and artistic merit as demonstrated through integrity of form and content. Shareholders deposit prints of their films and tapes, supply catalog descriptions, set rental fees and pay a nominal distribution fee. The films on deposit with Canyon remain the property of the artist. We are the sole distribution outlet for hundreds of artists representing diverse perspectives from a myriad of communities.

Canyon Cinema serves high schools, colleges, universities, museums and community centers throughout the United States, Europe and Asia. We have published eight comprehensive catalogs as well as regular supplements containing practical and descriptive information that are often used as a primary reference source for teachers, curators, students, writers and the general public. Canyon Cinema provides colleges and universities with films for their curriculum. Educators depend on us not only for access to rare film prints, but also for programming information and materials, which are essential for their research and course development. With the increasing importance of visual literacy in American education and the unfortunate liquidation of many public access film libraries, the continued existence of Canyon Cinema is imperative.

In addition to Canyon's extensive involvement in education, we are committed to public outreach through a variety of our programs. Canyon Cinema offers a comprehensive internship program that allows college students academic credit for work in our office. We train interns in the cataloging and preservation of films and the processes of independent film and tape distribution. The staff of Canyon Cinema provides the invaluable service of communicating information and programming support to many curators and educators daily. We maintain a 16mm screening room used by the educational and exhibition community to preview film for research and programming purposes. We are also developing a web-site which will include new releases and membership information.

Undoubtedly, Canyon Cinema has become synonymous with Bay Area independent and experimental film. As we have actively grown over the past 30 years, Canyon has chronicled the history of this unique genre. As with any non-commercial art form, experimental film requires an infrastructure that promotes, distributes and exhibits work. Canyon Cinema is one of the rare organizations that serves this function.

Dominic Angerame

Executive Director

ORDERING INFORMATION

Motion picture films are available for rental and sale. Videotapes are available for sale only; please see page viii for details.

FILM RENTALS

Terms of Rental

The rental fees cited apply to a SINGLE PROJECTION OF EACH FILM (NO PREVIEWS, OR PRESS SCREENINGS ALLOWED WITHOUT PRIOR APPROVAL FROM CANYON CINEMA), and an AUDIENCE LIMIT OF 200. For an audience over 200 persons but less than 500, the rental fee is one-and-a-half times the base fee.

Rental fees are determined by the filmmakers. Canyon Cinema is not permitted to negotiate any of the rental fees listed without special permission from the filmmakers. The rental fees that are listed are subject to change without notice. If a film is shown more than once on the same or following day, an additional 50% of the base rate is charged for each additional showing.

Preview of films is permitted in many cases. A preview fee is charged based on the length of the film, along with shipping and handling.

Unless otherwise marked, titles listed are available for rent/lease to individuals, theaters, and other commercial film outlets for SINGLE PROJECTION of each film on the same terms as cited above for non-commercial film users. For more than one showing, consult with Canyon Cinema or the filmmaker.

Additional Films Available for Rent

Canyon Cinema Catalog #8 contains complete descriptions and rental fees for more than 3,500 works available to rent from more than 360 filmmakers worldwide. In addition, Canyon Cinema continuously receives new titles for rent throughout the year. If you have any questions about films not listed, please contact the Canyon Cinema office.

How to Book a Film

Film bookings may be placed via official purchase order or advance payment in full. Reservations may be made by telephone, but are only held when followed immediately with an official purchase order or the amount due paid in full. Failure to honor Canyon's invoice prior to the shipping date indicated on the invoice will be interpreted as late cancellation and acceptance of liability for penalty charges. Exceptions to this requirement of advance payment or purchase order will be made only in cases of institutions notifying Canyon Cinema in advance of restrictions specifically prohibiting this procedure. Handling of subsequent booking requests will depend upon the manner in which these terms of payment are met. Film rentals are accepted from individuals not connected with an organization.

If prior credit has not been established, all films will be sent via United Parcel Service, C.O.D.

Requests for rentals should be placed at least two weeks in advance of showdate. An emergency fee will be charged to those requests that demand same day or next day service.

Invoices for film rentals not paid within 30 days will have a 1.5% surcharge added to the original invoice.

Availability

Prints of the titles listed are the property of the respective filmmakers. In many cases a single circulation print is available. It is therefore advisable that rental requests be made as far in advance as possible and that one or more alternate screening dates be listed in order of preference. This is particularly helpful in cases where a number of different titles comprise a single program.

Terms of Cancellation

Films confirmed by invoice are reserved to honor the screening date with allowance made for time in transit. Renters must ensure that all requests for cancellations, changes in screening dates or any alteration in a confirmed program are delivered to our office no later than 7 WORKING DAYS prior to OUR SHIPPING DATE. Failure to do so results in penalty charges and seriously inconveniences other film users. Also a charge may be placed upon previously booked films that require a change in showdate requested by the renter.

Shipping and Handling

Films are shipped via Federal Express or United Parcel Service, insured for $150 per pound, 7 to 14 days in advance of the show date. Renters are charged for postage and insurance of films along with a modest handling fee per film reel.

Renters are required to return films PREPAID POSTMARKED ON THE DAY FOLLOWING THE SCREENING DATE — excluding weekends or holidays. Films are to be returned to Canyon Cinema in the same manner they were sent, either Federal Express or United Parcel, insured for $150 per pound. Failure to do so will result in the Renter being liable financially for any lost or damaged shipment of films by the carrier.

Since films are often used for classroom purposes or exhibition purposes, they must be returned immediately after showing for other scheduled events. A 50% BASE RENTAL PER DAY is charged for each day a film is returned late to Canyon Cinema.

Care of and Liability for Film Prints

Motion picture film prints are fragile and delicate works of art that must be handled with extreme care. Some film prints are "one of kind" and cannot be replaced once damaged or scratched. Prints are carefully hand inspected after each rental by trained filmmakers at Canyon Cinema.

YOU AND YOUR INSTITUTION WILL BE FINANCIALLY RESPONSIBLE FOR ANY DAMAGE TO A FILM.

Any damage to a print in the user's possession MUST NOT BE REPAIRED (except for temporary use of non-gumming masking tape, which must NOT be run through the gate of the projector). NEVER attempt to splice a print — loss of individual film frames may completely destroy the intent and effectiveness of the filmmaker's work. Please put a note in the film can of damage to a film.

Damage charges include, and are not limited to, removing or replacing head or tail leaders, missing/torn frames, scratches, sprocket damage, films returned without original reel, can, or shipping cases. Renters will be charged for any splices performed on the print or leaders when connecting multiple films together onto one reel. For an additional fee Canyon Cinema will mount multiple films together onto reels.

You are urged to supervise projection and handle the film with extreme care, such as you would any work of art. Remember, many of the films exist only as single prints. Exhibitors must accept sole liability for print loss.

Exhibitors are solely liable for legal expenses due to local censorship action. In such cases, Canyon will endeavor to assist harassed exhibitors.

Note: Films are not to be viewed on flatbeds or other types of editors or viewers as they are easily scratched by these devices.

International

Rental Policy

Canyon Cinema accepts rental/sale request from around the world. Rental fees will be billed at twice the base screening for each showing of each film title (this is due to the time required for transit from the United States and return transit). Canyon Cinema must be notified of additional screenings in advance.

Renters will have to arrange transit both to and from Canyon Cinema. Films that contain subject matter considered sensitive in political and/or sexual nature will have to be sent via Diplomatic Pouch both to and from Canyon Cinema. Renters must proceed through the proper diplomatic channels to arrange this service. The staff of Canyon Cinema will inform renters of films that contain content that is sensitive in nature at the time of ordering. Other films can be shipped via commercial air freight couriers, providing that the renter arrange, prior to shipping, all the procedures necessary for freight, including payment of VAL Taxes. Renters must agree in writing that they will take all the responsibility for the films while they are in the renter's possession. Transfer of prints for screenings provided by third parties is not permitted without Canyon's knowledge or permission. Renters must state that they will be financially responsible for all damage or loss of prints. This includes any loss, fees or damage due to customs problems. Prints are to be returned in the same manner in which they were delivered directly to Canyon's office, free of custom's fee and any other duties. Videotape transferring of films is prohibited and protected under international copyright laws.

Funds must be wired directly into Canyon's bank account prior to shipment.

Canadian Shipments

Canyon will ship films to Canada under the conditions listed above. It is the renter's responsibility to secure transport of the films back to Canyon Cinema, duty free, and it is the renter's responsibility to handle paper work necessary for customs. All invoices are to be paid in United States currency.

Film and Video Sales

Terms of Sale

Many film titles are available for sale under the terms of a "Lease for the Life of the Print" directly through Canyon Cinema and are listed in this volume. Requests for sales of films not listed in this volume are forwarded to the filmmakers or, in most cases, prints can be purchased directly through Canyon Cinema.

Videotapes are available for sale under the terms of a "Lease for the Life of the Tape" directly through Canyon Cinema. All tapes, unless otherwise noted, are VHS format. All sales of tapes are final; no returns or exchanges are accepted. Sale tapes are guaranteed to be of the best quality available.

Prices for tapes are indicated as "home use" and "other." If there is only one price listed, that is the price for both.

Organizations and individuals ordering either films or tapes will be sent a contract which must be signed indicating that film/tapes will not be exhibited for admission, duplicated, distributed, re-sold, or broadcast on television. These stipulations also apply for home use. Organizations may order films/tapes using a purchase order. Telephone orders will be accepted; however, shipment will not be processed until the signed contract is returned, and a confirmation purchase order or letter is sent. Individuals ordering must pay for films/tapes in advance, including proper shipping, handling, insurance fees, and sales taxes.

"Lease for the Life of the Print" and "Lease for the Life of the Tape" prices have been determined by the filmmakers and cannot be negotiated by Canyon Cinema. These prices are subject to change without notice. All tapes/films will be sent via United Parcel Service, or Federal Express. All shipping/insurance/handling fees will be charged to the renter/purchaser. California residents must add 8.5% sales tax.

Copyright Protection

All films and tapes listed in this volume are protected by Title 17 of the United State Penal Code (Sections 501 and 506) which states: "The motion picture contained in this videocassette is protected under the copyright laws of the United States and other countries. This cassette (unless otherwise specified) is sold for home use only, and all other rights are expressly reserved by the copyright owner of such motion picture. Any copying or public performance of such motion picture is strictly prohibited and may subject the offender to civil liability and severe criminal penalties."

On Projection

Pre-test the projector; keep a short reel of easily replaceable film stock on hand for this purpose. REMEMBER: Prints rented from Canyon Cinema — and other distributors — are prohibitively expensive, particularly to individuals, and sometimes are absolutely irreplaceable! Your care in the handling of these films determines the extent to which they may be enjoyed by other film users — as well as our handling of your future requests.

CLEAN THE FILM GATE with a soft brush before threading the film.

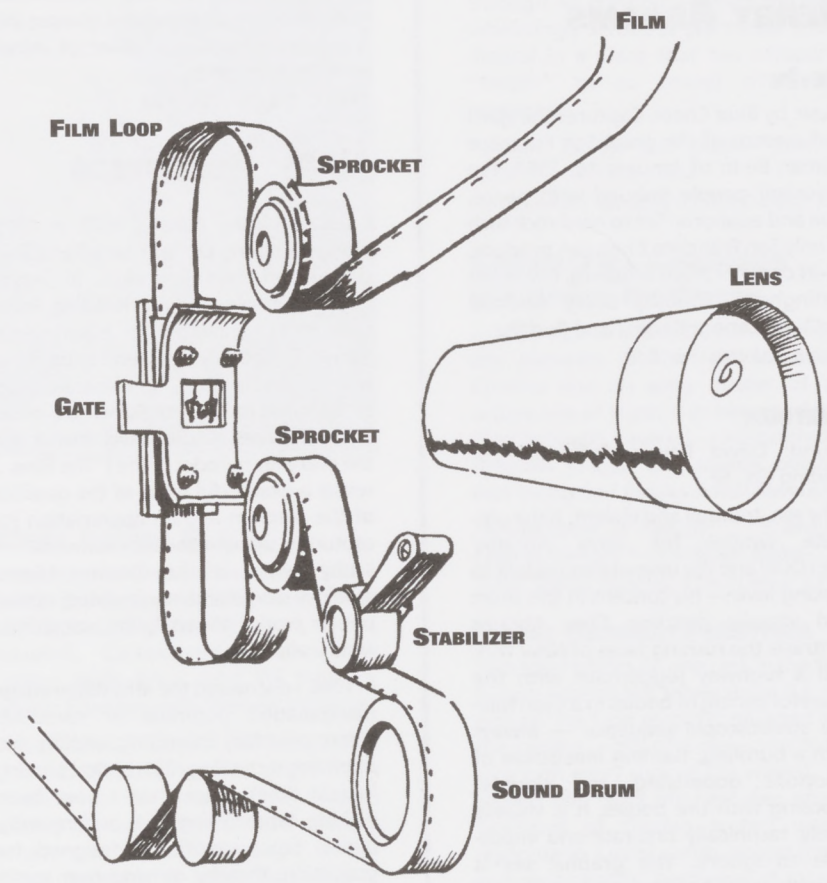
Check for correct loop and proper sound level, and see that the picture is squared on the screen.

After showing the film, **REWIND CAREFULLY ONTO THE ORIGINAL REEL PROVIDED WITH THE FILM HEADS OUT. TAPE DOWN HEAD LEADERS**. Failure to tape down the leader results in binding, cinching and tearing of the film. **REPLACE IN ORIGINAL CAN**.

FOCUS: The best friend a sharp-eyed audience ever had is a projectionist with an inexpensive pair of binoculars. Focusing in this manner helps eliminate the inevitable difference in apparent sharpness at the point of projection and actual sharpness at the surface of the screen. Where academy leader is provided, use the leader for fine prefocusing, then lock and do not attempt to refocus for the remainder of the reel.

PROJECTION SPEED: unless otherwise noted, 16mm films have optical soundtracks, and the projection speed is "sound speed" — 24 frames per second. Films marked "silent" are also marked "24fps" when required; otherwise normal projection is at "silent speed," which is 16 to 18 frames per second. Always check the film can for special instructions concerning projection speed, framing and focusing, start and end of sound, etc.

8mm prints with sound require a projector with magnetic sound. Some silent prints are accompanied by 1/4" tapes. In cases where the projector is not strong enough to throw a sharp, bright image on the screen, the projectionist is urged to move the portable projector closer to the screen.



Unless otherwise noted, all motion picture film prices are for rental purposes only. Canyon Cinema does not rent videotapes; all VHS prices indicated are for sale (For more information, please refer to "Film and Video Sales" on p. viii).

JERRY ABRAMS

BE-IN

Music by Blue Cheer. Captures the spirit and essence of the great San Francisco Human Be-In of January 14, 1967. Ten thousand people imbued with peace, love and euphoria. Set to hard rock such as only San Francisco blues can produce. BE-IN contains Allen Ginsberg, Lawrence Ferlinghetti, Timothy Leary, Michael McClure, Lenore Kandel and Buddha.

16mm, color/so, 7m, $40

EYETOON

Sound: David Litwin, Different Fur Trading Co., SF

"The sea, tranquil and violent, is the ultimate symbol for Jerry Abrams' EYETOON and the ultimate equivalent to making love — his concern in this short and visually dazzling film. Abrams contrasts the rushing faces of New York and a highway juggernaut with the peaceful joining of bodies in a Gjon Mili-like stroboscopic sequence — always with a burbling, flashing maelstrom of emotions underlying and double-exposing with the bodies. It is visually lovely, technically first-rate and impossible to ignore. The graphic sex is economically handled." — John L. Wasserman, *San Francisco Chronicle*

"The film EYETOON would seem to be the perfect synthesis of the metaphysical, spiritual and sexual feelings of a sensitive experimental filmmaker." — Reverend Earl Shagley

16mm, color/so, 8m, $40

LOTUS WING

The world is recommitting sexual-political suicide by daily insertion of missile-cocks into self-orifices. Complete with ejaculatory delusions, military erections, and the animated virility of Krazy Kat. LOTUS WING spends USA over us all as our lives are spent wiping up the remains of our self-destruct. Probably my last film in this genre.

16mm, b&w/color/so, 17m, $45

MAINSTREAM

The infinite span of a thought is transformed into spatial-temporal intersects — to become and become and become and never more or less — MAINSTREAM is a fresh dip into oblivion — a confused taste of love — an expanded glimpse into a micro-moment — a sliver of mind's motion becoming.

16mm, color/so, 7m, $40

GARY ADLESTEIN

I began making films in 1970. In 1975, along with Jerry Orr and Jerry Tartaglia, I co-founded Berks Filmmakers, Inc. which is still functioning today in Reading, Pennsylvania as a showcase for experimental film and video. My films tend to be either spontaneously shot, in-camera-edited, sync-sound (or silent) Super 8's often "about" places, nature, travel, friends and the everyday miracles of life ("The films ... reveal a wonderful sense of the qualities of the medium and an appreciation for capturing small, resonant moments." — Kathy Geritz), or they become 16mm, carefully scored and manipulated, optical printer works, always lyrical, sometimes ecstatically so.

In 1990, I discovered the affordable image manipulation potential of consumer video, especially its mixing, wiping and colorizing technology (like optical printing in real time). Since then I have been making tapes (using Hi-8 and recently, digital tape) specifically designed for projection, thereby carrying over something of the scale and attention to surface detail and texture that characterized my films. "The most important aspect to Adlestein's approach to video is that it is irrefutably and defiantly filmic. ... It is sublimely tactile where most videos tend to be impersonally cool and hard. ..." — Albert Kilchesty

Finally, my experimental films/tapes are attempts to see something of Beauty and Truth not only with but — as Blake admonished — THROUGH the eye (film stock, tape, camera, printer, mixer, etc.) and to share this experience with the viewer.

ST. TERESA

After Bernini's "Ecstasy": baroque excess and dazzle; shot in S.M. della Vittoria in Rome.

"Essential viewing for church groups, art history classes, fledgling saints and martyrs of all ages." — Albert Kilchesty, "Heavenly Visions" program notes, LA Filmforum, 1985

Exhibition: SF Cinematheque; Pasadena Filmforum; LA Filmforum; Frontera Media Arts, El Paso; Collective for Living Cinema, NY; Millennium, NY.

1983, 16mm, color/so, 4.5m (18fps), $20

ITALIAN PLACES

Comprised of four short films on a single reel: SORRENTO, a shutter / stutter study of Italian street life (shooting through wooden shutters had the feel of a zoetrope); LA VECIA, awakening one morning to a light projection from the Grand Canal that Venetians call *la vecia*; BOMARZO, sacred wood monsters built by Turkish prisoners for Count Orsini in the 16th Century; EMBARKATION TO THE ISLE OF CAPRI, after Watteau and Fellini.

"An exquisite travel film." — Linda Gross, *The Los Angeles Times*; "Two of my favorites, SORRENTO and EMBARKATION, are very conceptually simple but highly elegant studies." — Tom Chomont, *Independent Eye*

Exhibition: Ann Arbor S8mm Festival; Collective for Living Cinema, NY; Interfilm, Berlin; LA Filmforum; Millennium, NY; Pasadena Filmforum; Pittsburgh Filmmakers; Quebec Int'l S8mm Festival; SF Cinematheque.

1980-1985, S8mm, color/so, 11.5m (18fps), $20

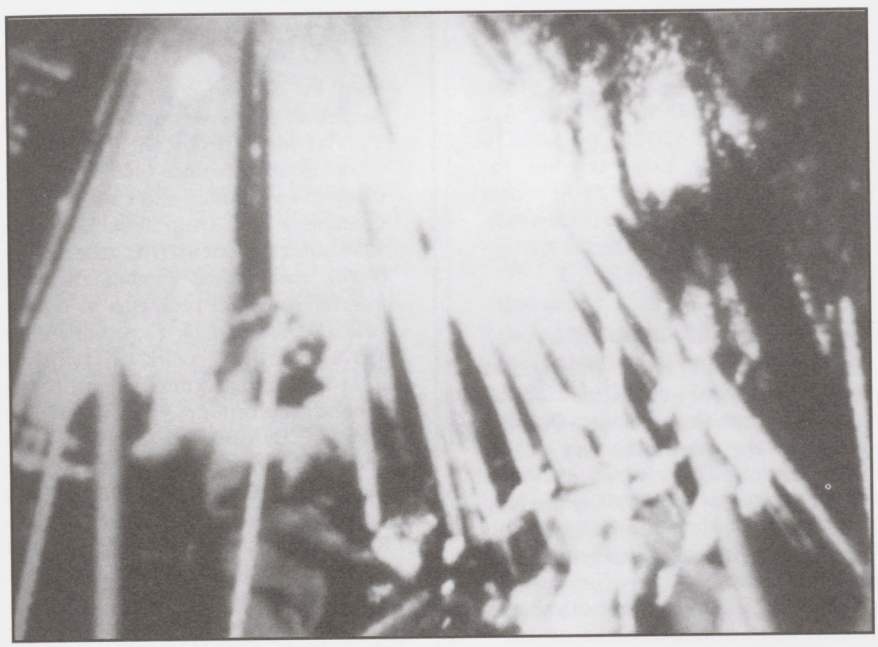
ROOM IN HIS HEART (SHORT VERSION)

A movie/meditation on scenes from Nathaniel West's *Miss Lonelyhearts*.

"Faithful to West in spirit ... a remarkable film." — Tom Chomont, *Independent Eye*

Exhibition: Collective for Living Cinema, NY; Frontera Media Arts, El Paso; LA Filmforum; Millennium, NY.

1985, 16mm, color/so, 20m, $50



St. Teresa by Gary Adlestein

KORE/KOUROS

A study of the male and female nude; in honor of the painter Harry Koursaros and the classical beauty he loved. Photos and paintings by Koursaros. The first 2.75 minutes are silent.

"The most erotic film elegy that I can recall ever seeing." — Albert Kilchesty

Exhibition: Collective for Living Cinema, NY; Millennium, NY; MIX NYC: Second NY Lesbian & Gay Experimental Film/Video Festival.

1987, S8mm, color/so, 10.5m (18fps), $25

S-8 DIARIES: 1987-89

LA 3/87, sync. sound memento of West Coast visit (Buddy K., the desert, Filmforum, Hollywood). Cited by Howard Guttenplan as one of the outstanding films of the 1988 Exit Art Int'l Forum of S8mm, New York; WILDWOOD 2/88, a Sunday/winter drive to the Jersey shore and back. Two films on one reel.

Exhibition: Collective for Living Cinema, NY; Exit Art Int'l Forum of S8mm, NY; Millennium, NY.

1987-1989, S8mm, color/so, 10.5m (18fps), $25

CANDY

A portrait of Philadelphia-based poet and painter Candy Kaucher; three cameras shooting (randomly on/off after J. Cage), synch sound; camera rolls A/B/C printed.

Exhibition: Conspiracies, NY, 1992

1989, S8mm, color/so, 11m (18fps), $25

MORE ITALIAN PLACES

Comprised of three short films: SELINUNTE, Greek ruins in Sicily; you can hear the stones breathe; VERONA, Guisti Gardens, Castelvecchio, the Adige, Piazza delle Erbe; BAY OF NAPLES, serene blue bay with Vesuvio looming.

"The films in ITALIAN PLACES and MORE ITALIAN PLACES, a series of S-8 films made over the course of a decade, display the same obvious love of place which permeates Adlestein's earlier films made in his rural Pennsylvania surroundings. Ostensibly a grouping of films constructed in a travel/home movie format, the individual films ... go well beyond the confines of that idiom as they explore, both playfully and philosophically, qualities of light, cultural differences and the very nature of travel and tourism itself. ... Along with Richard Lerman's ongoing S-8 sound *Transducer Series*, Adlestein's ITALIAN PLACES is one of the more satisfying 'series' of Super-8 films currently being made." — Albert Kilchesty

1989, S8mm, color/so, 12.25m (18fps), $25

PINK VENISE I LIKE

A continuation of some of the concerns of my ITALIAN PLACES series (spontaneous, in-camera responses to place and situation) with the addition of the layering of images and sounds — through AB printing — which the overwhelmingly sensuous plentitude (paradoxical in a place that has whispered "Death" to so many) of Venice suggested.

"Venise dousse son plaiser tout de suite." — Jean Cocteau

1989, S8mm, color/so, 11.5m (18fps), $20

SPRING/FALL CINESONGS FOR STORM DE HIRSCH

An homage to Storm De Hirsch (one of the pioneers of the New American Cinema and an early master of the artistic use of Super 8 in her wonderful Cine Sonnets). Layered — AB-printed — seasonal images and sounds bursting into being and fading simultaneously.

"Exuberance is beauty .... Energy is Eternal Delight." — William Blake

1990, S8mm, color/so, 11m (18fps), $25

STONE HARBOR/FORSYTHIA

Two nature lyrics on one reel. In the first, Debussy meets the Jersey shore (*La Mer* was on the tape recorder plugged into the camera — bits of it came over to the film with every shot of the waves). The second film (shot the next day, after a weekend of filming water) was a response to a most garish, almost frighteningly beautiful, harbinger of spring.

1990, S8mm, color/so, 5m (18fps), $20

CEZANNESCAPES #1 AND #2

His paintings are there, in the landscape of Provence. #1 starts in Avignon then moves up and down Mt. St. Victoire. #2 again moves up and down; this time the deserted, ancient hill town of Les Baux, haunted by ghosts of the Troubadours.

1991, S8mm, color/so, 5.5m (18fps), $20

Videotape compilations for sale:

ITALIAN OPTICALS AND ITALIAN PLACES

ITALIAN OPTICALS includes ST. THERESA and SERENISSIMA (1980, silent, 7m): Venice, floating bauble.

1980-1985, VHS, color/si/so, 30m, $50 Home; $100 Other

SELECTED FILMS: 1979-1988

Includes selections from OPTICAL LYRICS (1977-1981, 16mm, silent): SWAN BOAT (1979, 5m) is an impressionistic image from the Boston Public Gardens (shot in S8mm) optically manipulated and blown up to 16mm on the J.K. Printer. PIE PLATES (1980, 6m) takes an image of metal pie plates used to scare away pests in our garden, shot in S8mm, manipulated and blown up to a black and white contrast 16mm zen-and-John-Cage-inspired meditation on stillness, motion, chance/choice, yin/yang.

Also includes three selections from M-95 MINIATURES (1979-1981, S8mm, silent): SHADOW HUNTING (1979, 2m) is an impressionist cine-painting (shot slightly undercranked for 6fps projection on the Kodak M-95 projector) of the filmmaker out for images following his dog out for rabbits. AMISH (1980, 30sec) was shot at a quiet shopping center parking lot in Kutztown to celebrate the quiet, image-resisting life he inhabits. (Self-processed black and white.) WOODSWALK (1981, 3m) is a black and white grain-song of the Oley Valley.

CONCORD (1987, S8mm, silent, 4m) contains lush over/underwater glimpses of a pool in the Catskills. FONTANA (1988, S8mm, silent, 7m) is a self-portrait of the filmmaker as grotesque Roman fountain. S-8 Diaries: LA 3/87 and WILDWOOD 2/88.

Exhibition: Collective for Living Cinema, NY; Cornell Cinema, Ithaca; Exit Art Int'l Forum of S8mm, NY; LA Filmforum; Millennium, NY; Pasadena Filmforum; Pittsburgh Filmmakers; SF Cinematheque.

1979-1988, VHS, b&w/color/so, 38.5m, $60 Home; $100 Other

KORE/KOUROS AND MORE ITALIAN PLACES

See film descriptions above.

1987/1989, VHS, color/so, 41m, $60 Home; $100 Other

SUPER-8 LANDSCAPES

Comprised of two Super 8, sync-sound, edited-in-camera films, CEZANNESCAPES #1 & #2 and SPRING/FALL CINESONGS FOR STORM DE HIRSCH. Both films have been selected for MoMA's (NYC) "Big as Life: An American History of 8mm Film" series (1998-1999).

1991/1990, VHS, color/so, 16.5m, $35 Home; $100 Other

ELECTRONIC LANDSCAPES

Six short experimental videos that explore the lyric/romantic interface of landscape and electronic art: OLEY — during harvest time in the Oley Valley I first discovered electronic, real-time "optical printing"; WATERSCAPE — lyric liquifaction at Napegue Harbor, Long Island; Alvin Novak at the piano playing Beethoven; OUTSIDE IN — "Lace sweeps itself aside," a domestic yardscape based on Mallarme's "*Une dentelle s'abloit*"; WITCHWAY — under the spell of an Oley spirit and her familiar; DER TOD UND DAS MADCHEN — gothic/erotic figure and (liquid) ground, based on Schubert's "Death and the Maiden"; TAORMINA/ETNA — (silent) a place pulsing with the beauty of life and the promise of death. (Selected for MoMA's "Big as Life: An American History of 8mm Film" series [1998-1999].)

1993-1996, VHS, color/si/so, 43m, $60 Home; $100 Other

BUDDHA SONGS

Comprised of LOTUS LYRICS (10:35m), NARA (3:35m), KANNON (5:50m). Images gathered at temples and gardens in Kyoto and Nara in 1994 and later (1995-1998) composed as three short experimental videos in light of form/emptiness wisdom of the *Heart Sutra*.

1998, VHS, b&w/color/so, 20m, $35 Home; $100 Other

MARC ADRIAN

Born in 1930 in Vienna. 1948-1954 studied at the Academy of Fine Arts in Vienna (with Wotruba). 1948 first plastic works, exhibitions since 1949. 1952-1954 study tours to Milan and Paris (Grande Chaumière with Ossip Zadkine). 1957-1958 guest student at ITHEC film college (Paris). Has studied kinetics, rhythmic interferences and problems of optical structure since 1954. Film work since 1957. From 1960 work on semantic infra- and metastructures. From 1965 on studied perception psychology at Vienna University. Awarded the Theodor-Körner Prize in 1967. 1969 Prix Mondial du Collège International des Calculatrices Electroniques et des Recherches Visuelles, Zagreb. 1970-1973 Professor of Painting and Aesthetic Theory, Academy of Fine Arts, Hamburg. 1971-1972 lectured at American universities. Since 1973 free-lance work in Vienna. Awarded the Annual Prize of Formative Art of Zentralsparkasse Vienna in 1976. 1980-1981 worked at the Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge, MA, USA. 1987-1988 Visiting Professor at Hessian University Kassel, FRG. Representative of Austria at the "Olympiad of Art" at Seoul, Korea. Awarded the "Würdigungspreis für Filmkunst" in March 1992.

"Together with Herbert Vesely, Peter Kubelka, Ferry Radax and Kurt Kren, Marc Adrian belongs to the first generation of avant-garde filmmakers in Austria, who, after 1950, developed the structural film, mostly based on their personal financial means. In the beginning, Marc Adrian worked with sculpture, mobiles and semantic structural dispersions. He used the results of this research in filmmaking. Since 1957 he has made some sets of short films and two half-hour long films. He has worked for years on some films that last only a few minutes. Now Adrian makes his first long film 'Pueblo,' which is a comparative study on white and red Indian thinking." — from an interview for ORF by Ernst Schmidt, Jr., 1983

Filmography: FILMBLOCK 0 (series): BLACK MOVIE I (1957); 1. MAI 1958; WO-DA-VOR-BEI (1958); SCHRIFTFILM (1959); Black Movie II (1957-1959); FILMBLOCK I (series): RANDOM; TEXT I; ORANGE (1962-1964); GO; TEXT II (1962-1964); Text III (1962-in progress); Wege zum Wissen (1963); Mund (1965); Total (1968); Info (1968); Festival 200, Kopenhagen 69; Weisse und schwarze Schatten (1969); Theoria (1969-1971); Filmblock III: Bluemovie; Black Movie III; Uarei (1969-1977); Center 80; Astrid (1981); Rock (1981); DER REGEN (1957-1983); Farewell to Kurt (1987); Pueblo (Part I)(1989); Stadt-Werk-Statt (1990); Fragment 1 (1987-in progress); Kiln (1993).

FILMBLOCK 0

BLACK MOVIE

Direction (Idea, Editing Scheme): Marc Adrian; Camera: Kurt Kren; Editing: Kurt Kren and Marc Adrian. Rhythmic montage of monochrome colors after exact frame plans.

1957, 16mm, b&w/color/si, 198sec

1. MAI 1958

Direction and editing: Marc Adrian; Camera: Kurt Kren.

1958, 16mm, b&w/si, 165sec

WO-DA-VOR-BEI

Camera: Kurt Kren. The first text film of Marc Adrian.

1958, 16mm, b&w/si, 70sec

SCHRIFTFILM

Idea around 1954.

1959, 16mm, b&w/si, 328sec

FILMBLOCK 0 contains the first experiments, which were made by Kurt Kren and myself to compose films the same way as works of the fine arts were composed by us, that means following pre-existing formal partitures (BLACK MOVIE I, 1ST OF MAY 1958). It also contains my first films which link visual and semantic structures and show some of the beginnings of structural film in Austria. (M.A.) The teamwork of Marc Adrian and Kurt Kren lasted for three films in 1957-1959. "[A]ctually it was Kren's idea to translate the structures of methodic inventionism into films." Together they designed diagrams and partitures. Besides BLACK MOVIE the films DAS WALK (8mm, 3m) and 1ST OF MAY 1958 were made this way. ... (Quotations from W. Lehner, "Beginnings of Structural Film in Austria," 1985)

1957-1959, 16mm, b&w/si, 16m, $40

FILMBLOCK I

RANDOM

1963, 35mm, b&w/so, 285sec

TEXT I

1963, 35mm, b&w/so, 154sec

GO

1964, 35mm, b&w/so, 148sec

TEXT II

1964, 35mm, b&w/so, 220sec

ORANGE

ORANGE will be distributed as the last film of FILMBLOCK I.

1962-1964, 16mm, b&w/so, 3m

"FILMBLOCK I contains all those films which I made between 1962 and 1964. They are — as most of my works — based on the operational modus of 'methodic inventionism,' which means they follow a pre-constructed device. ... In RANDOM I generated a true mathematical defined program of randomness, because no artist can produce aleatoric happenings by himself, even if he produces 'unconscious' happenings. The films TEXT I and TEXT II are a mere permutation; TEXT I results from a memory program of a computer. The words were chosen by the challenge that they can be read in English and German alike with no change of meaning. GO is another theme of permutation. It shows clearly how meaning in the consciousness of the spectator generates 'by itself,' based on a pure formalistic device. ORANGE, determined by a random generated scheme of free visual and verbal associations, is a montage that circulates round the idea and the picture of an orange." — Marc Adrian in a radio interview, SF, 1970

1962-1964, 16mm, b&w/so, 17m, $40

DER REGEN (THE RAIN)

Script: Marc Adrian (after his play "Rain" 1957); Camera: Marc Adrian, Moucle Blackout, Kurt Kren; Editing: Marc Adrian; Soprano: Nina J. Hanson.

"Marc Adrian's film RAIN is an new result of his poetic-structural technique worked out for long years. Starting points are some superficially unlinked pensive symbolical sequences. Adrian, who invariably makes his camera — and labwork by himself, solarises, filters and alienates the frames during multiple copying and then splices the shots together in different lengths. Out of the repetitions and variations a frame of mind is transmitted that cannot be expressed in words: to my interpretation the process of aging is ritualised in this film." — Dóra Maurer ("Der junge österreichische Film," *Filmkultura* XXI/2, 1985, Budapest, Hungary)

"This film went with me for more than 25 years. I started it around 1957, together with Kurt Kren who did part of the camera work and contributed many ideas at that time. ... The basic text was a dramatic play that I finished (roughly outlined) in about 1957, and at the same time I started the cinema version of it. ... The existing text and also the rhythmic structure I put into coincidence to a visual scheme and the meaning of the shots — as far as I could not avoid meaning at all — I set in a contradictory context to the spoken words. With regard to the contents, RAIN probably is the most personal film I have made till now and I feel it to be an explanation for myself about me and the world I have to live in. ... The protest, which I do raise here, is my objection against a so called 'objective' reality — it has to be decoded by the spectator in the same personal way." — from a taped interview with C. Eisendraht, Washington, 1983

1983, 16mm, color/so, 30m, $75

PEGGY AHWESH

FROM ROMANCE TO RITUAL

Featuring: Margie Strossmer, Renate Walker, Mandy Ahwesh and Natalka Voslakov.

This film is formed around several scenes of women telling stories to the camera of their sexual history and experience. This material is intercut and juxtaposed with related footage concerning girls and their growing up, memory and the learning process and the received truth of history lessons. This film as a whole makes for an uncomfortable fit between women's personal experience and the official dogma of our culture's history.

The filming style is of the ethno-graphic film without the expert observer and of the home movie without the father.

1985, S8mm, color/so, 21m (18fps), $45

ODE TO THE NEW PREHISTORY

Featuring: Peter and Mandy Ahwesh, Keith Sanborn and The Doomsday Prophet.

This film focuses on my niece and nephew as main subjects. As I watched them grow up and followed their interests and childhood behaviors, I was intrigued by the level of violence and aggression that was present in their day-to-day activities. This film is a loosely compiled essay on a variety of themes evoked by the children and inspired by the quality of the footage I shot of them playing, including: street violence and war, the sexual play of adult lovers and a prophecy for the nuclear end.

"This film is Peggy Ahwesh's very unofficial history of conflict as both a product of and a reaction to socialization, bringing together past and present, fictional and personal space, while making connections between kid's play and adult's sexual banter and Pasolini's *Pig Pen* and street protests." — Kathy Geritz, Pacific Film Archive

1984-1987, S8mm, color/so, 22m, $45

THE DEADMAN

Made with Keith Sanborn. Featuring performances by Jennifer Montgomery, Roman Quanta la Gusta, Scott Shat, Diane Torr and Leslie Singer.

"THE DEADMAN charts the adventures of a nearly naked heroine who leaves the corpse of her dead lover in a country house, goes to a bar and sets in motion a scabrous free-form orgy before returning to her house to die. The film manages to approximate the transgressive poetic prose of Bataille (a mixture of elegance, raunchy defilement and barbaric splendor) while celebrating female sexual desire without the usual patriarchal-porn trimmings." — Jonathan Rosenbaum, *Chicago Reader*

Exhibition: Biennial Exhibition, Whitney Museum of American Art, 1991; Creteil Int'l Festival of Films by Women; Festival de Nouveau Cinema, Montreal; Melbourne Int'l Film Festival; Museum of Modern Art, NY; Other Cinema, SF.

1989, 16mm, b&w/so, 40m, $125

MARTINA'S PLAYHOUSE

A film about the riddles of our sexual construction and the complexities of play.

"Since the mid-'70s, feminist filmmakers have taken up the gauntlet of visual representation, challenging sexist imagery with new paradigms of difference. One of the wittiest contenders is Ahwesh, whose film, MARTINA'S PLAYHOUSE, premiered at the Collective for Living Cinema. If the unprecedented success of Pee-Wee Herman suggests (let's hope) a potential crisis in masculinity, then MARTINA'S PLAYHOUSE signals that the equally artificial construct of femininity is ready to explode." — Manohla Dargis, *The Village Voice*

1989, S8mm, color/so, 20m, $60

THE SCARY MOVIE

With Martina Torr and Sonja Mereu.

"... THE SCARY MOVIE, by Peggy Ahwesh, [is an] amazingly complex (and just plain amazing) film informed by a wide range of issues and concerns, including feminism, psychoanalytic theory (especially Jacques Lacan), home-movie aesthetics, film genre conventions, and the notion of self-reflexivity in film. ... [S]he plays with the Freudian concept (filtered through Lacan) of the female's 'lack' of a penis, turning this core issue of psychoanalytic thinking on its head. ... In [this] film it is the male who 'lacks,' men being conspicuously absent, even when the 'narrative' calls for male roles. ... Ahwesh's work ... is notable in the way that it combines subjects of seriousness and gravity with an unparalleled control of the film medium, a disarming wit, and a frankness that catches one by surprise." — Patrick Friel, Indianapolis Museum of Art

1993, 16mm, b&w/so, 9m, $30

STRANGE WEATHER

By Peggy Ahwesh & Margie Strosser.

"STRANGE WEATHER deals with a quartet of crack addicts in Miami, just sitting around, while outside, the biggest hurricane of the century is about to hit. The Pixelvision camera roams restlessly through the apartment, focusing nervously on the tiniest details, but never staying in any one spot for very long. Meanwhile, the addicts engage in desultory conversation, or make phone calls, or tell stories about their past experiences. The point is that attention is never in the here and now. It is always shifting around and being refocused elsewhere. Nothing 'happens' in the course of the film, which is to say that what really happens is the empty passage of time." — Steven Shaviro

1993, VHS, b&w/so, 50m, $20 Home; $200 Other

THE COLOR OF LOVE

"The last word in ready-mades, Peggy Ahwesh's THE COLOR OF LOVE ... is a slightly slo-mo, optical reprint of an obviously ill-treated '70s porn movie in which the chemical rot that's already eaten away the edges of the image threaten to censor it entirely. ... An urtext for Ahwesh's work, THE COLOR OF LOVE is an almost *Rose Hobart* for the '90s." — Amy Taubin, *The Village Voice*

Exhibition: MIX NYC: NY Lesbian & Gay Experimental Film/Video Festival, 1994; Biennial Exhibition, Whitney Museum of American Art, 1995.

1994, 16mm, color/so, 10m, $30

THE VISION MACHINE

"The girls-only party scenes in THE VISION MACHINE have both the ruddy look of overexposed home movies and the richly burnished texture of Renaissance paintings cracking under their veneer. A riff on Duchamp's *Anemic Cinema* (Ahwesh, with Keith Sanborn's collaboration, inscribes the lyrics of 'Wild Thing' on a warped video version of a roto-relief) and on Buñuel's *Viridiana* (here the lowlifes invading the manor are women artists), THE VISION MACHINE is an inspired depiction of girls dressing up and acting out, pleased as punch to have taken over the screen." — Amy Taubin, *The Village Voice*

1997, 16mm, b&w/color/so, 20m, $80
VHS Sale: $20 Home; $150 Other

NOCTURNE

Director: Peggy Ahwesh; Featuring: Bradley Eros, Anne Kugler and Karen Sullivan; Cinematography: Peggy Ahwesh and Robert Fenz.

A psychological horror film based on fear, disquietude and the anticipation of violence ... among the shadows of the night and the lurid dreams of the imagination, with no clear division between fact and hallucination, between life and death, between dread and desire.

Combines plot elements culled from Italian horror films and texts from Acker, Shaviro and de Sade. NOCTURNE finishes a trilogy with THE DEADMAN and THE COLOR OF LOVE.

1998, 16mm, b&w/so, 30m, $85

Videotape compilations for sale:

MARTINA'S PLAYHOUSE AND THE SCARY MOVIE

See film descriptions above.

1989/1993, VHS, b&w/color/so, 29m, $30 Home; $100 Other

THE DEADMAN AND THE COLOR OF LOVE

See film descriptions above.

1989/1994, VHS, b&w/color/so, 50m, $30 Home; $100 Other

JOHN ALLEN

ANNA SPILT THE OIL

Perhaps it is no accident that Anna spilt oil at such a time and in such a place. ... Her action casts us into dark, archetypal imagery where a man hangs over a threatening abyss, living out the Zen parable as it might be told by Sergio Leone.

This magical, haunting film noir reminds us that separate lives and actions often intersect without our knowledge and that man can transcend his fate and purge the terror encumbering human nature. The visceral photography and tightly cut score imbue this dramatic comedy with a celebration of life at its most ironic.

1987, 16mm, b&w/so, 12.5m, $15

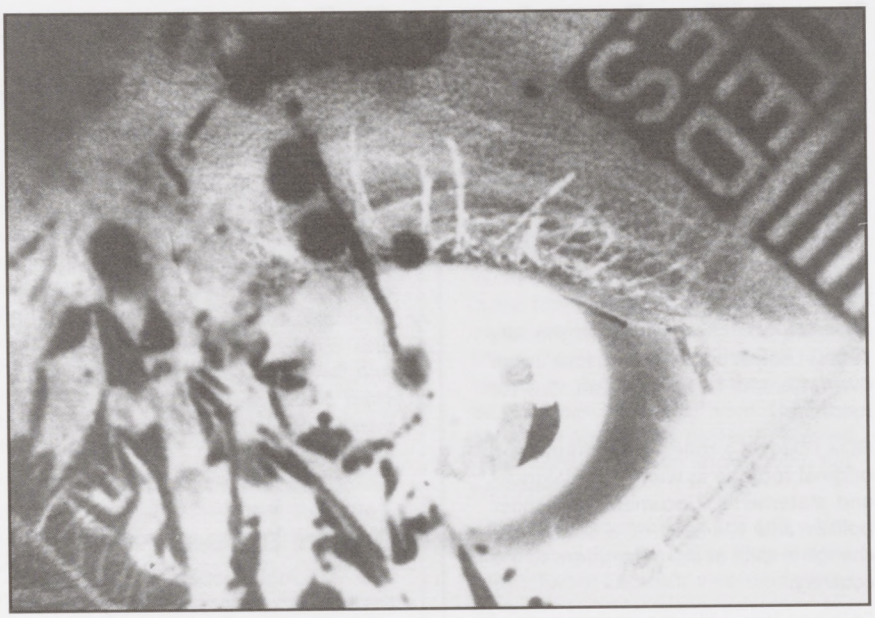
LESLIE ALPERIN

SIDETRACKED

SIDETRACKED, my rendition of a feminist quest film, sets the story of a woman's personal journey through Western Europe against the larger experience of travel. The mythology of travel is juxtaposed with the mythology of romance, and the woman's journey becomes a catalyst for reflection on the relationship between personal expectations and cultural myths.

"In Leslie Alperin's SIDETRACKED, a woman whose presence is articulated solely through voice (one track of the film strip) travels to Europe. Exquisite optically printed images (the other track of the film strip) are intercut with found footage and Viewmaster cards to suggest the idealized image the traveler seeks. But as the title indicates, it is through partial and incomplete communications, a halting conversation in a partially learned language, a quarrel with a lover who is almost a stranger, and memories of romantic travel films seen in childhood, that the traveler experiences Europe." — Kathy Geritz, Pacific Film Archive

1992, 16mm, color/so, 22m, $50



My Good Eye by Alfonso Alvarez

ALFONSO ALVAREZ

UN FILM TERRIBLE

I have combined, hand-colored, and scratched original and found footage and inserted 16mm images into S8mm width.

This is my first conscientious film-making effort. In it I try to create the film-maker's worst nightmare. Footage looks stepped on, over-developed, improperly color balanced and worst of all it feels as if it will catch in the projector at any second.

This film examines the end of the spectrum opposite "perfect narrative film." It is an attempt to make the viewer re-examine what it is they really look at when watching a film.

1985, S8mm, b&w/color/si, 2.5m, $15

REGARDING MOTION

This is a film in which I sought to explore various qualities of light, motion, and texture and the relationships between these three elements that give film its special quality. It combines original black and white, original color, found footage and hand-colored leader. This film is a lesson in editing and observing the subtleties of motion and the dynamic interplay between the lighting and texture of that motion.

1987, S8mm, b&w/color/si, 4.5m, $15

CITY CITY, DAY NIGHT

At one time I had a job driving in San Francisco. One damp foggy night I drove down the length of Market Street from the top of the hill to the Embarcadero. I was inspired to make a time-lapse movie while driving, using high speed film. This singular piece of footage became the structure on which I built a more complex film.

I wanted to work solely in black and white and combine film I'd shot at various locations in Los Angeles and San Francisco. Also this film was a continuation of the exercise I'd started in REGARDING MOTION.

1988, S8mm, b&w/si, 4.5m, $15

LOOKING IN/LOOKING OUT

I have combined films of various stocks over a period of three years. This is a final exercise in the series that I began in REGARDING MOTION and carried through CITY CITY, DAY NIGHT. This film searches for the limits of the medium like a hound following a scent. It is a study of motion looking down, looking in, looking out, and looking up. It is at one time the observer and the observed. I am trying to make the viewer feel the frame's edges and feel the film; to observe what is moving into the frame and what the frame is moving.

1986-1988, S8mm, b&w/color/si, 4.5m, $15

MOTEL 6 (NOT A THRILLER)

June '87: coming back from a Grateful Dead show at the Ventura County Fairgrounds our 1968 Volkswagen broke down just 30 miles north of Bakersfield at 11 p.m. We were towed to the Motel 6 and checked into a room. Heat. Dust. Boredom. Prisons with invisible bars.

1988, S8mm, color/si, 4.5m, $15

FILM FOR ...

Have we abolished sexism in the late 1900s? Look at our own lives; look at our own attempts to fight sexism. Are we successful?

FILM FOR ... is a collection of found and original footage as well as of dialogues and statements, documenting gender politics and the lack of a substantial change in spite of our perceptions to the contrary.

"Al's first 16mm film is a fine example of found footage making a man's point of view on feminist issues. The film activates the viewer's need to be active in establishing the meaning of gender specific training films for girls and boys of the 1950s. See and delight in this new work." — Barbara Hammer

1989, 16mm, b&w/color/so, 7.5m, $20

MEMORY EYE

MEMORY EYE examines the process of remembering: a flickering memory, images emerging from childhood glimpses of an old photo, a familiar sound or smell. This is a filmic exploration of the places where memory is held and the importance of its flickering images.

The main body of the film was shot on VHS, video 8 and S8mm, then rephotographed and optically-printed as many as six to eight times, creating a stylized, flickering multilayer of color and black-and-white imagery reminiscent of childhood memory.

1989, 16mm, color/so, 5.5m, $20

NO OUTLET

NO OUTLET is a reinterpretation of Sartre's play *No Exit*. We live in a world filled with images of violence against the intellect of both women and men. Our culture is so suffused with violence we tend to forget how much we allow our intelligence to be insulted. We must begin to examine the absurdity of the extremes we are subject to. This film displaces scenes of violence from their original setting to show how absurd and oppressive cinematic violence is, and how the viewer can be led away from reality by displacing emotional integrity we would normally reserve for actual daily events.

1990, 16mm, b&w/color/so, 6.5m, $20

QUIXOTE DREAMS

The seemingly hopeless landscape of the late 20th century is often symbolized by goals seen at the end of a long and disorienting path, that once achieved are forgotten in the rush to attain the next goal. Miguel de Cervantes' character Don Quixote de la Mancha is a relic from an era which tried to conquer the known world in much the same way as we do today. Guided by the hand of God, his chivalric notion that moral and just might will rescue civilization from the anarchy of nature proves really to be a hideous folly .... QUIXOTE DREAMS is a surreal exploration of the Quixote myth, a traveling matte fantasy in which an exhausted Don Quixote collapses into a cinematic dream world in which he discovers the futility of blind faith and emerges rehumanized.

1990-1991, 16mm, color/so, 10m, $30

NEW WORLD ORDER

Made with Larry Kless.

During the Persian Gulf War, Americans were treated to hundreds of hours of broadcast television saturated with every imaginable element, which, in the name of freedom, underlined the moral and just cause for the mass destruction of Iraq. NEW WORLD ORDER employs the soundbites, slogans, and images from the war that describe the spectacle of commodity associated with commercial television. Combined with live-action protest footage and video banned from national broadcast, NEW WORLD ORDER questions the validity of media authority and the ideological characteristics of our society.

1991, VHS, color/so, 9m, $20 Home; $45 Other

LA REINA

La Reina de los Sueños
Reina de la casa, Reina de la sombra
Reina de viento, Reina del trueno
Mujer admirada, Mujer iluminada

In childhood, we see the world as a mystical universe continually reshaping itself. The miraculous is part of the everyday until we are taught to separate the real from the imaginary. When we split the two, we unlearn the secret language that speaks to us in dreams. In dreams, the images come like waves to the beach. *Los sueños* that come with our eyes wide open are the reminders of how close we are to the mythical world and how we choose to block it out of the everyday. Those visions/visitations are the windows to our hearts. At the deepest levels, the image of the Virgen de Guadalupe becomes one of the focal points through which we see into the humanity of each other. These things must always be relearned.

1992-1993, 16mm, color/so, 10m, $35
VHS Sale: $20 Home; $70 Other

MY GOOD EYE

"*Kinochestvo* is the art of organizing the necessary movements of objects in space as a rhythmical artistic whole, in harmony with the properties of the material and the rhythm of each object." From *WE, Varient of a Manifesto*, Dziga Vertov, 1922

"*Kinodelic* is the art of organizing the necessary movements of color film stock through the optical printer in harmony with the internal rhythm in the music of Jimi Hendrix." From *US, A Variant of a Variant*, Alva, 1995

Exhibition: Film Arts Festival, 1995; Lollapalooza Tour, 1995; Other Cinema, SF, 1995; SF Cinematheque, 1995.

1995, 16mm, color/so, 4m, $20

DUST

DUST was shot on location in Singapore, where after nearly a year of dramatic encounters with people in places I never knew existed, I tried to capture some of the spiritual aspects of the culture on film. What began as an exercise to keep pace with my artistic desire to capture those secret moments on film, became a project to discover what is left of an ancient culture that is being swept away by accelerated obsolescence.

1997, 16mm, color/so, 12m, $40

TINY RUBBER BAND

If you play with the flicker of projector light enough, you can get some crazy images to lay on the retina like little secret messages. This wacky little film is simple and short, and nearly meaningless. It was produced over a period of weeks while playing in my garage with sharpies, bleach, rub-on textures and found footage. A return to some cameraless filmmaking basics, TINY RUBBER BAND is inspired by the things I found on the floor of my classroom after my students had left for the day.

1998, 16mm, color/so, 4m, $15

Videotape compilations for sale:

FILM FOR ... AND QUIXOTE DREAMS

See film descriptions above.

1989/1991, VHS, color/so, 18m, $30 Home; $60 Other

KENNETH ANGER

FIREWORKS

In FIREWORKS I released all the explosive pyrotechnics of a dream. Inflammable desires dampened by day under the cold water of consciousness are ignited that night by the libertarian matches of sleep and burst forth in showers of shimmering incandescence. These imaginary displays provide a temporary release. A dissatisfied dreamer awakes, goes out in the night seeking a "light" and is drawn through the needle's eye. A dream of a dream, he returns to a bed less empty than before.

"FIREWORKS comes from that beautiful night from which emerge all the true works. It touches the quick of the soul and this is very rare." — Jean Cocteau

"The dream of aggression has as its target not only Anger himself, but the external society which acts as omnipotent repressive force. Thus in its iconography of matches, Christmas trees and roman candles, it satirizes social institutions in the manner of Buñuel's *L'Age d'Or*. As Anger himself has ironically put it: 'This flick is all I have to say about being seventeen, the United States Navy, American Christmas and the Fourth of July.'" — Lucy Fisher, *A History of the American Avant-Garde Cinema*

1947, 16mm, b&w/so, 15m, $36

PUCE MOMENT

Concept, direction, camera and editing by Kenneth Anger. Music by Jonathan Halper. Filmed in Hollywood. Cast: Yvonne Marquis (Star).

"A lavishly colored evocation of the Hollywood now gone, as shown through an afternoon in the milieu of a 1920s film star.

"PUCE MOMENT is a fragment from an abandoned film project entitled *Puce Woman*. The soundtrack used here is the second one; the first was the overture to Verdi's *I Villi*. The film reflects Anger's concerns with the myths and decline of Hollywood, as well as with the ritual of dressing, with the movement from the interior to the exterior, and with color and sound synchronization ...." — Marilyn Singer, The American Federation of Arts

1949, 16mm, color/so, 6.5m, $12

EAUX D'ARTIFICE

Concept, direction and editing by Kenneth Anger. Camera Assistant: Thad Lovett. Music by Vivaldi. Filmed in Tivoli (Italy). Cast: Carmila Salvatorelli (Lady).

"EAUX D'ARTIFICE, featuring a circus dwarf Anger met in Italy, owes its costume design to Anger's grandmother in whose costumes he as a boy loved dressing up. Anger calls the Lady in the film 'a Firbank heroine in pursuit of a nightmoth,' which allusion P. Adams Sitney traces to Ronald Firbank's novel *Valmouth* 'where Niki-Esther, at the time of her marriage, went into the garden in pursuit of a butterfly, dressed in her wedding gown and carrying her bouquet.'

"The film was shot in black and white and printed through a blue filter and the Lady's 'Fan of Exorcism' was hand-tinted by Anger. Of all his works, this is perhaps the most abstract; the rushing, flowing, trickling waters become interesting as shapes and rhythms." — Marilyn Singer, The American Federation of Arts

1953, 16mm, color/so, 13m, $30

INAUGURATION OF THE PLEASURE DOME

The film is derived from one of Crowley's dramatic rituals where people in the cult assume the identity of a god or a goddess. In other words, it's the equivalent of a masquerade party — they plan this for a whole year and on All Sabbath's Eve they come as gods and goddesses that they have identified with and the whole thing is like an improvised happening.

This is the actual thing the film is based on. In which the gods and goddesses interact and in THE INAUGURATION OF THE PLEASURE DOME it's the legend of Bacchus that's the pivotal thing and it ends with the god being torn to pieces by the Bacchantes. This is the underlying thing. But rather than using a specific ritual, which would entail quite a lot of the spoken word as ritual does, I wanted to create a feeling of being carried into a world of wonder. And the use of color and phantasy is progressive; in other words, it expands, it becomes completely subjective — like when people take communion; and one sees it through their eyes.

"A highly ingenious Chinese torment!" — Jean Cocteau

1954, 16mm, color/so, 38m, $80

SCORPIO RISING

Concept, direction, camera and editing by Kenneth Anger. Music by Little Peggy March, The Angels, Bobby Vinton, Elvis Presley, Ray Charles, The Crystals, The Rondells, Kris Jensen, Claudine Clark, Gene McDaniels, The Surfari. Filmed in Brooklyn and Manhattan. Cast: Bruce Byron (Scorpio), Johnny Sapienza (Taurus), Frank Carifi (Leo), John Palone (Pinstripe), Ernie Allo (Joker), Barry Rubin (Fall Guy), Steve Crandell (Blondie), Bill Dorfmann (Back), Johnny Dodds (Kid).

A "high" view of the Myth of the American Motorcyclist. The machine as totem, from toy to terror. Thanatos in chrome and black leather. Part I — Boys & Bolts. Part II — Image Maker. Part III — Walpurgis Party. Part IV — Rebel Rouser.

"... a masterpiece in the specific sense that it is composed of clarities of the fire and water workings of your earlier films into a ritual of order, depth and complexity." — Stan Brakhage

Awards: First Prize, Evian, France, 1966; Golden Cup, 11th Festival of Rapallo, Italy, 1965; First Prize, Third Annual Independent Filmmakers' Festival, Foothill College Film Festival; First Prize, Documentary — cited for "plastic research and expressive qualities" — Poretta Terme Festival of Free Cinema, Italy, 1964.

1963, 16mm, color/so, 29m, $60

KUSTOM KAR KOMMANDOS

Concept, Direction and Editing: Kenneth Anger; Camera Assistant: Arnold Baskin; Music: The Parris Sisters; Cast: Sandy Trent (Car Customizer). Filmed in San Bernardino.

Pygmalion and his machine mistress.

To the soundtrack of "Dream Lover" a young man strokes his customized car with a powder puff.

"KUSTOM KAR KOMMANDOS was originally to be an eight-part, 30-minute film which Anger describes as 'an oneiric vision of a contemporary American (and specifically Californian) teenage phenomenon, the world of hot-rod and customized cars.' Anger made the episode presently shown as KUSTOM KAR KOMMANDOS to raise funds to finish the film, but was unable to do so and the project was abandoned." — Marilyn Singer, The American Federation of Arts

1965, 16mm, color/so, 3.5m, $10

INVOCATION OF MY DEMON BROTHER

The Shadowing forth of Lord Lucifer, as the Powers gather at a midnight mass.

"A film that no number of viewings will ever exhaust, a film that will always remain a source of mysterious energy as only great works of art do." — Jonas Mekas, *The Village Voice*

"Anger's purest visual achievement ... a conjuration of pagan forces that comes off the screen in a surge of spiritual and mystical power. It has weirdly compelling imagery, with a soundtrack by Mick Jagger on a Moog Synthesizer that has the insistent hallucinatory power of voodoo." — Richard Whitehall, *LA Free Press*

Awards: Tenth Independent Film Award (for the year 1969) by *Film Culture*. This Award was presented "for his film INVOCATION OF MY DEMON BROTHER specifically, and for his entire creative work in general; for his unique fusion of magick, symbolism, myth, mystery, and vision with the most modern sensibilities, techniques, and rhythms of being; for revealing it all in a refreshed light, persistently, constantly, and with a growing complexity of means and content; at the same time, for doing it with an amazing clarity, directness and sureness."

1969, 16mm, color/so, 11m, $20

RABBIT'S MOON (LONG VERSION)

Concept, direction and editing by Kenneth Anger. Camera Assistant: Tourjansky. Filmed in Paris. Cast: Andre Soubeyran (Pierrot), Claude Revenant (Harlequin), Nadine Valence (Columbine).

Fable of the Unattainable (the Moon) combining elements of *commedia dell'arte* with Japanese myth.

"RABBIT'S MOON seems to me your finest film, most perfect and, oh all together finest!, of the sharpest clarity. Beautiful, yet beauty balanced by dreadful necessity, so that it is an emblem of the soul's experience: signature .... And I think my turn-of-mind here especially appropriate because I also saw this film as your autobiography, all the figures in it aspects of yourself, its magical progress a kind of 'story of your life.'" — Stan Brakhage

1972, 16mm, color/so, 14m, $60

LUCIFER RISING

"LUCIFER RISING ... is perhaps Anger's most ambitious work to date; its subject — Lucifer, the fallen angel — has possessed and inspired Anger for a decade. Christian theology views Lucifer as the personification of evil; Anger's task was to depict him as a bringer of light, God's beautiful but rebellious favorite. ... Edited in a number of forms during the past ten years, Anger's LUCIFER RISING has consistently displayed magnificent landscape and seascape cinematography as well as memorable performances by Marianne Faithfull, Anger himself (as the Magus), and prominent members of London's cultural scene. For the expanded edition, however, Anger has recut the entire work, and added a haunting music track recorded behind the walls of Tracy Prison by his original Lucifer, Bobby Beausoleil, now serving a life sentence there.

"Anger has called LUCIFER RISING 'visual music': ... it awakens ideas and feelings almost without the aid of characters or story. The viewer, like Lucifer, awakens mysteriously, magically to a new vision of the world in which everything is miraculous and strange." — American Federation of the Arts press release

1980, 16mm, color/so, 30m, $60

Special Package:

MAGICK LANTERN CYCLE

Includes all of the above titles by Kenneth Anger.

1947-1980, 16mm, color/so, 3hrs, $300

DOMINIC ANGERAME

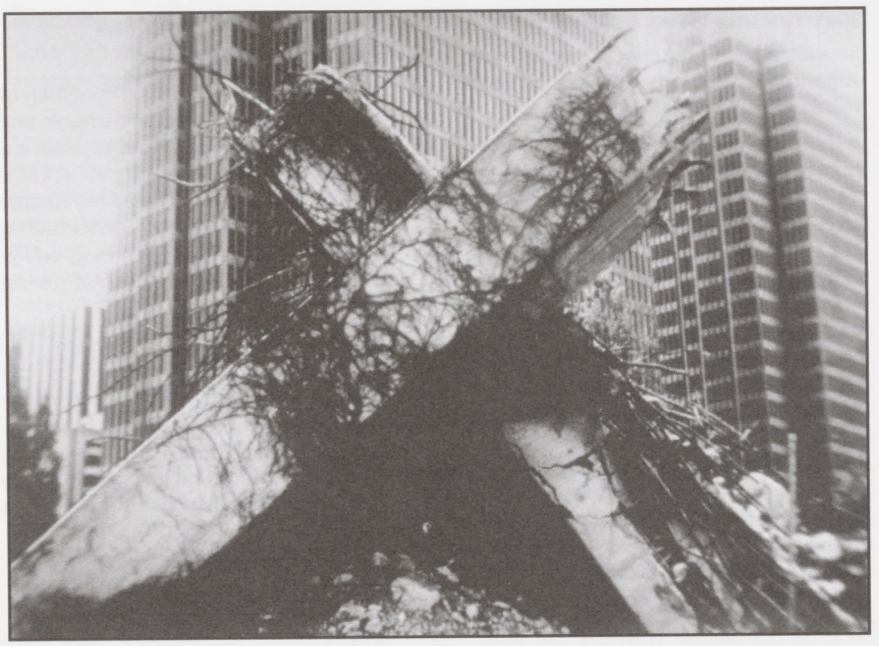
"Dominic Angerame's fascinating urban portraits have made him the most prominent of recent city symphony composers. Seen as a whole, his films create an evocative picture of San Francisco at the end of the industrial age. While the city prepares for the digital revolution(s) of the twenty-first century a number of industrial monuments seem to resist their imminent take-over by post-modernity. Angerame films his cityscapes as a fauna and flora of concrete, excavators, bulldozers, wires, tar and asphalt. Angerame's films are 'dark ambient' symphonies, cyberpunk-inspired emanations of industrial debris. Tight, dark and geometric: a trip through the wasteland left by the Cities of Tomorrow." — de andere

Dominic Angerame teaches and has taught film production/cinema studies/criticism at the University of California, Berkeley Extension, the San Francisco Art Institute, the New College of California, the Graduate School of Theology in Berkeley and the Academy of Art College and has been a guest film lecturer at many universities, including Stanford University and the Art Institute of Chicago. He has been the Executive Director of Canyon Cinema since 1980.

Angerame has made more than 25 films that have been shown and won awards in film festivals around the world, too numerous to mention here, and has been honored to receive two "Cineprobe" series at the Museum of Modern Art in New York City in 1993 and 1998.

His latest films, called a "City Symphony," are a collection of five separate and distinct films made since 1987. The subject matter centers around the city environment in a constant state of change and the human cycle of destruction and construction. The work is influenced by the avant-garde filmmakers of the 1920s and 1930s and this symphony is an homage to those persons who believe that through their actions in the world, they can affect a change toward a positive end.

"To see the city through the eyes of Dominic Angerame is to see an organic beast of concrete that sifts and breathes in rich shades of black and white." — Silke Tudor, *SF Weekly*



In the Course of Human Events by Dominic Angerame

His films have been reviewed in: Scott MacDonald, "The City As Motion Picture: Notes on Some California City Films," *Wide Angle Magazine*; Wheeler Dixon, *The Exploding Eye: A Re-Visionary History of American Experimental Film*, 1997; Barbara Jasperson Voorhees, "The Endless Loop of the Human Continuum: Dominic Angerame's Deconstruction Sight," *Millennium Film Journal*, Summer 1991; Scott Stark, "Interview with Dominic Angerame," *Cinematograph: A Journal of Film and Media Art*, Vol 2, 1986.

FLUSH IT!

The intimate tale of a plumber's daughter.

1969, 16mm, b&w/so, 1m, $20

10 x 17

Documents my first days in Chicago, nearly living on the skids, working at Manpower ($9 per day), not enough for rent, no furniture, and hot dogs for dinner from the local Spanish grocery store. Somehow I borrowed a camera and a motorcycle and completed this film, as if it were a necessity of life. Susan has first moved into my life and this became a film of our relationship at that time.

1971, 16mm, b&w/so, 20m, $100

PUTZO

Soundtrack: A rare recording of John Cale's *Loop* (electric bass guitar with feedback).

Subconscious collage of images. Random editing surprisingly produced this personal look into my life.

1972, 16mm, b&w/so, 10m, $35

DEMONSTRATION

Anti-war demonstration, 1968, New York City march to Sheep's Meadow, shows Vets against the war, Yippies, arrests, and flags of a half-forgotten revolution.

1968-1974, 16mm, color/si, 4m, $20

DELAWARE PARK

Soundtrack: Ed Sanders. Filmed in Buffalo, 1969, completed in Chicago, 1973.

Acid in the park, broken images, danger symbols of the fleeting moments.

1969-1973, 16mm, b&w/so, 4m, $20

SCRATCHES, INC.

A light comical film employing the technique of scratching emulsion off the film, creating illusions of color and texture.

1975, 16mm, b&w/so, 4m, $20

EL TRAIN FILM

We lived next to the Elevated Tracks on the far north side of Chicago and heard the trains all the time; you could say that it dominated our lives.

1976, 16mm, color/so, 4m, $20

Angerame

Neptunian Space Angel

Soundtrack: *Subduing Demons in America*, John Giorno; Actress: Lillian North.

A film dealing with the alteration of human scaling within the 16mm frame. The "star" walks from one edge of the screen, passes the center, but never reaches the opposite edge. Shot in extreme slow motion, this film creates an unusual and bizarre sense of timelessness and distance. This allows the viewer to become involved with every subtle movement within the frame. The "center" of the frame is constantly emptying itself, creating a vacuum, and is left entirely open, only to be filled again, not with images, however, but with the mind's eye. The space created in the center of the frame allows one to pass through the film and enter an inner dimension of visual perception.

A cycle is attained whereby the film, emptying itself, gives the viewer the space he needs so that he may feed energy back into the space. This film is a unique approach to dealing with space that surrounds filmic images.

Awards: Certificate of Merit, Chicago Int'l Film Festival, 1977; Fellowship Competition at the School of the Art Institute of Chicago, 1979; SF Art Institute Film Festival, 1980.

1977, 16mm, b&w/so, 9m, $35

A Film

An exploration of the phenomenon of constant change of visual perception and the dynamic alteration of image perspective. The frame as a window whereby the viewer's consciousness is both inside and outside. A graphic portrayal of the change of Chicago's seasons (from Fall to Winter) employing the technique of optical printing bi-pack. One foot of black and white film was shot for ninety days consecutively and printed with color footage of close-ups of the same scene.

Awards: Fellowship Competition held at the School of the Art Institute of Chicago, 1979; Completion Grant from the Illinois Arts Council, 1979; SF Art Institute Film Festival, 1980.

1979, 16mm, b&w/color/si, 4m (18fps), $20

Art Institutionalized (SFAI 1980)

A humorous parody on the condition of creative film studies in art schools and colleges in general. The sound-track is a composition combining the musical score from the film *Ballet Mechanique* and the voices of film students testing various pieces of film recording equipment and complaining about grades and procedures.

The visuals reveal a modern day mechanical ballet performed by the instructor (myself) on the dada chess-board of absolute reality to the automatic beat of an intervalometer clicking time away one frame per second, as he attempts to relay technical data to his students.

1980, 16mm, b&w/so, 5m, $20

Freedom's Skyway

July 5, 1980. Summertime, San Francisco's Chinatown. A gang of Chinese firework dealers dispose of their unsold goods to the glory of emulsified film. Negative explosions give way to the gateway of reversal images.

This film utilizes high speed negative film to enhance grain and image deterioration. Must be projected at silent speed.

Award: Cash Prize, Sinking Creek Film & Video Festival, 1981

1980, 16mm, b&w/si, 5m (18fps), $20

A Ticket Home

Going home — from west to east; return. Part of a series of turning points. Recording a journal in color language; shadows of faces. Realities and memories come out frame by frame. The rhythm of a summer vacation. Rituals of light to dark — manifesting form.

This is a translation of old friends and old places. A ticket home.

"This film journal assembles the memory-charged visual fragments of a cross country trip to the filmmaker's home. He calls it 'a respectful portrait of old friends and old places' but tension-filled images combined with the rambling chant and urban ambience of its soundtrack indicates that a more anxious attitude, perhaps towards a fleeting present, underlies this personal document and 'ticket home.'" — Lynn Corcoran, Media Study, Buffalo

"Snippets of sun-soaked home movie footage jumbled around kinetically becomes a wild whorl of color and motion that's like watching the spin cycle in a washing machine. Dominic Angerame with this film gives you the distinct impression that someone's handing to you their childhood memories on a silver platter." — Frank Young, *The Tallahassee Flambeau*

1982, 16mm, color/so, 9.5m, $30

Voyeuristic Tendencies by Dominic Angerame

I'd Rather Be In Paris

"I'D RATHER BE IN PARIS depicts the filmmaker's visual concern with his physical environment by autobiographically exploring his alternatives: Chicago, San Francisco, and the editing room itself. These urban explorations tend to concentrate on high-speed assemblages of cityscape abstractions.

"Sprawling masses of concrete, plastic and steel seem to have captured the earth. Nature threatens only with the icy cold waves of Lake Michigan and an apocalyptically red sunset. Humans, for the most part hauntingly innocuous, are reduced to soul-less, miniscule organisms. Simultaneously random, repetitious, and absurd, their activities resemble those of amphetiminized rats in their proverbial maze. Even a Wim Wenders on-location film-shoot appears to be nothing more than men and equipment, standing around waiting.

"Only the editing room serves as a sanctuary. It is here that some semblance of order and tranquility resides. The camera pans the studio. But it too is drawn to the outside world ... the chaos, the confusion, the overwhelming massiveness. Light shifts dramatically, and through the window we glimpse a final image of this industrio-mechanized age the filmmaker so readily fears and transforms." — Roger Nieboer

1982, 16mm, b&w/color/si, 16m (18fps), $60

The Mystery of Life (as discovered in Los Angeles)

"If you have to beg, or steal, or borrow, Welcome to Los Angeles, City of Tomorrow." — Phil Ochs, to whose memory this film is dedicated.

First impressions of LA, Forest Lawn Cemetery, the Tropicana Motel, and the sandy beaches of Venice and Long Beach.

1982, 16mm, b&w/so, 3m, $20

Sambhoga-Kaya

Sambhogakaya (longs.spyod.rdzogs sku) means enjoying the wealth of the Five Certainties.

"*Sambhoga-Kaya* describes a body that enjoys the wealth of purified visions. Herein dwells the enlightened one while embodied in superhuman form. This is the first reflex on the heavenly planes and represents phenomenal appearances. It is the essence of the mind, the celestial state and the divine body of perfect endowment. The 'mind being' as the uncreated and of the voidness, vacuous, ready to reach the point of *Dharma-Kaya*, which is the primordial essence." — Evans-Wentz, *Tibetan Book of Liberation*

Although purists in the study of Tibetan Buddhism and its teachings might think my use of the term *Sambhoga-Kaya* to be sacrilegious as a title for this piece, I feel that it is the only way in which to express the effect of the work. The path takes many forms and manifests separately with each, and this is my awareness of such a state as *Sambhoga-Kaya*.

1982, 16mm, b&w/si, 6m, $20

Honeymoon in Reno

I was hoping to strike it rich on our honeymoon in Reno. In a way I did, seeing that the camera was filled with very rich imagery in recording this visual journal of our brief visit. The soundtrack is a creation of Katie Steinorth who translated the Buddhist chant of "*Om Ma Ni Pad Me Hum*" into the words "Oh, Money Bring Me A Home."

1983, 16mm, color/so, 4m, $20

Hit the Turnpike!

Music: Ray Charles

The ultimate rejection film. A compilation of many of the rejection notices and letters that I have received during my fifteen years of making films.

"Films that offer an intelligent glimpse of the personal struggle and/or foibles of their creators seem destined for a warm reception in any festival. In the world of independents, a short like HIT THE TURNPIKE! is the finest way to end a lengthy screening. For those unfortunate enough to have suffered the agony of rejection or decision, HIT THE TURNPIKE! is the kind of film that encourages you to leave the disappointment behind.

"Angerame alternates extreme close-ups of his many rejection slips with pointed compilation. The found footage ending the film sums it up: the sight of a surfer being towed through flood-ravaged streets tells us that even when disaster strikes, there's fun to be had." — Kevin Howe, *Lamp*

"The filmmaker has turned failure into success ... if his last name is pronounced 'Anger-Aim' he is well served by it." — Gerry Goldberg, *Lamp*

1984, 16mm, b&w/so, 2m, $20

Voyeuristic Tendencies

"VOYEURISTIC TENDENCIES is not so much a film about voyeurism as it is about our tendency to be voyeuristic. That tendency, nurtured by the filmmaker's carefully crafted succession of visual teases and exploited by the camera's ability to become our eyes, becomes increasingly evident as the film progresses. The camera teases the viewer, in this case, co-voyeur, not with sexual or erotic innuendo, but rather with graphic and aesthetic challenges. The partially opened window of a woman's dressing room forces us to realize our urge to see more. That urge comes not so much from a longing for exposed breasts, but as a need to make the picture whole, and to know more about these hidden worlds. This type of cinematically-induced self-realization makes VOYEURISTIC TENDENCIES a powerfully human film.

"Most of the people we view appear to be merely going through the motions. Their actions seem hauntingly void of emotion or thought. By temporarily becoming voyeurs, we were hoping for bigger and better things, *e.g.*, passion ... melodrama, but are left with only a secretary nervously tapping her nails." — Roger Nieboer

"[A] perfect sex film for the '80s. We are teased, cajoled, lured and finally snubbed as we learn one possible answer to what has happened to sex; it has been subsumed in our society's current confusion between artifice and reality." — James Irwin

1984, 16mm, b&w/so, 17m, $75
VHS Sale: $50 Home; $200 Other

Phone/Film Portraits

This film utilizes a telephone answering machine as the basic structure. During the past year I kept all the messages recorded on this machine, and then asked many of my friends for permission to shoot a ten second filmic portrait of them, with the messages used as a soundtrack. The resulting work is this piece which becomes a statement of the modern society and our technology at work.

1985, 16mm, b&w/so, 6m, $20

ANGERAME

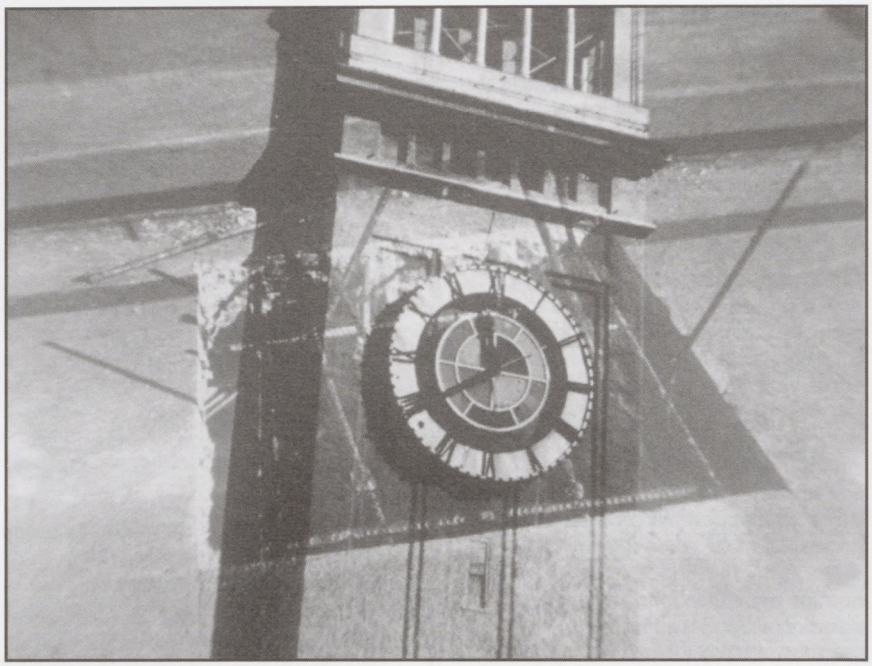
CONTINUUM

"In a superb manner, CONTINUUM builds from the bottom up a complex and finely woven picture of a day-in-the-life of labor, or a work, in progress, and without end, microcosmically reflecting a history of any labor and many an art.

"Through elegantly overlaid, constructionist windows of geometric form, we see into the turgid furnace of man's multifarious tasks, and, as in a vision, behold the ballet of his tools and accoutrements: steaming tar, turning pulleys, swishing mops, changing lights and sewer-plates, acetyline torches and sandblasting serpents, snorting sting of jackhammers and gleaming jewels amid grime where undinal heat makes the atmosphere buckle.

"And in the midst of it all — the streets, the bridges, the roads, the roofs, the endless river of communication cables and the windowed monoliths of jutting superstructure — there stands man, that somewhat Sisyphian, but irrepressible beast; not so much brawny as dauntless, to wit, wired for the thing-at-hand, welded to the task made a titan in collective will.

"The film is like a dream you can't put your finger on and can't forget, because the very truth of it is so evasive, suggestive, labyrinthine. And then it dawns on you, or rather circumnavigates you: the very fact of life is heroic, makes heroes of each of us, every man, woman, and child, from the carpenter unto the architect, and the whole of it is so thoroughly interdependent, so very closely interwoven." — Ronald Sauer



Premonition by Dominic Angerame

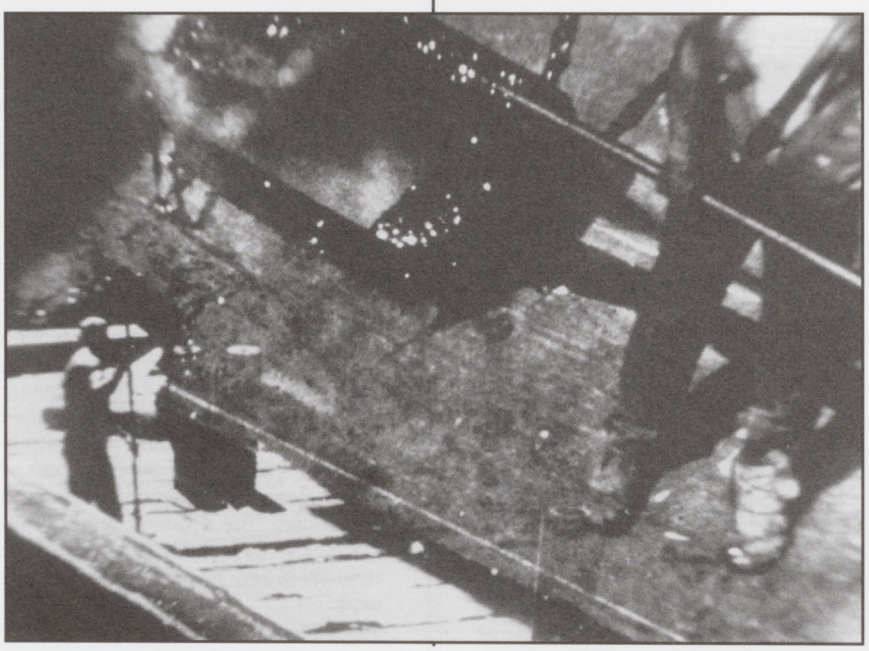
1987, 16mm, b&w/si, 15m, $75
VHS Sale: $50 Home; $200 Other

DECONSTRUCTION SIGHT

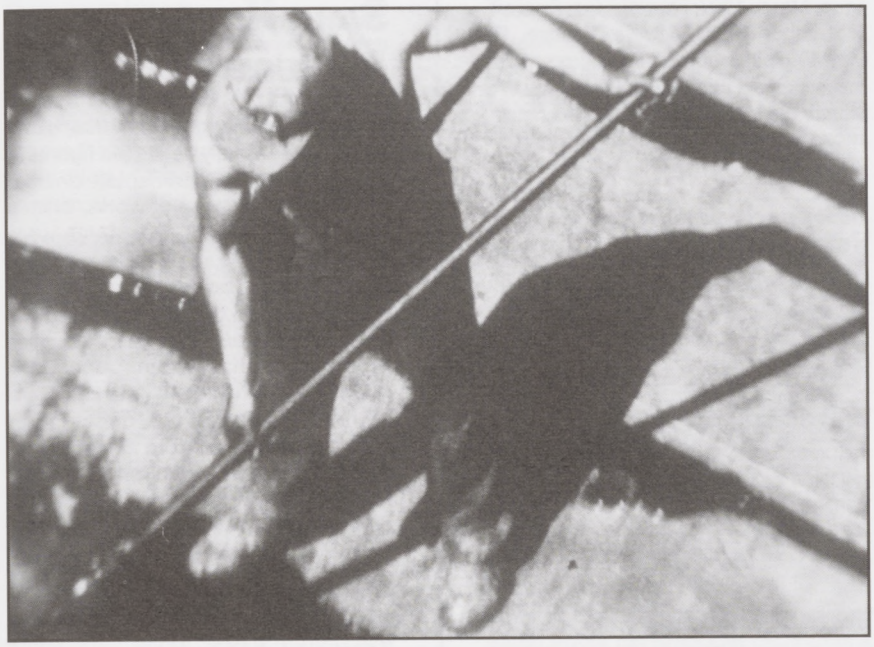
"A somber, gong-like tone opens DECONSTRUCTION SIGHT: the first image is a small light in darkness, a delicate flicker that grows to become a welder's torch. We are led into the film by a suggestive imagistic shorthand: 'the rise of man' is attended by the building of structures, and cities, a montage of the emblems of civilization. The end of the film brings a series of unnerving images — one reminiscent of an eerie jack-o-lantern from childhood memory: a skyscraper looming in the night, a bank of windows lit up like its gaping mouth. As fog and clouds rush in fast frame across the sky for a dizzying, synesthetic effect, Kevin Barnard's soundtrack pounds an urgent wail to the rhythm of climax spending itself in question, in philosophical ambiguity, not release. An almost palpable centrifugal force seems to move the final moments of the film into a spinout.

"This is history without narrative, an abstract summation of what happens when human beings move stuff around and make something of it, grow tired of what they've made and demolish it using other things they've made, and then start all over again. What we build, what we destroy, what we find useful to do both, how we let our interaction with them describe what we call human — these are some of the ideas Angerame's DECONSTRUCTION SIGHT suggests." — from an essay by Barbara Jaspersen Voorhees, 1990

1990, 16mm, b&w/so, 13m, $50
VHS Sale: $50 Home; $200 Other



Continuum by Dominic Angerame



Continuum by Dominic Angerame

PREMONITION

"There's an exquisite despair and a dooming ambiguity suspended in the cool morning clarity of Dominic Angerame's new film, PREMONITION. It's short and bittersweet, like a prelude by Debussy, and promises a broad integration of the aesthetic elements of his work. ... But ... there's also a painful consciousness of the vanity of all things human and their transience ....

"PREMONITION, despite its sadness, does not judge modernity and its Gargantuan feats of engineering, but, on the contrary, admires them, in the fullest aesthetic sense of the word, like a traveler turning a bend in the road whereby an enormity of landscape is revealed, overwhelming his ego, freeing him up toward a larger question while simultaneously diminishing his particularity in the very grandeur of it all. ...

"Modernity, what happened to your highway? You tower over us, then you disappear. The arch and ribs of the guardrails seem so real to us. ... The casually defiant smoked cigarettes upon you. The sincerely healthy played tennis in your shadows. You were close to our places of work downtown. The seagulls' cries echoed in your ribcage. Gone.

"[T]he film hides its meaning, comes in like the tide but still disappears. ... A fragment of a circle, abstracted. Near the bridge. The highway snakes along. Adolescents tagged it. A jogger like a flea on its back. And emptied of cars it's its own worst indictment: now that we're not busy with it, what can it mean?

"PREMONITION is not about a defunct highway to have done with, it's the painful inventory of a desired and questionable relationship gone down." — Ronald F. Sauer

Exhibition: SF Int'l Film Festival, 1995; Pacific Film Archive, 1995.

1995, 16mm, b&w/so, 11m, $50
VHS Sale: $50 Home; $200 Other

LINE OF FIRE

Sound Design: Amy Leigh Hunter

In November of 1993 I was diagnosed as having coronary arterial disease. A subsequent angiogram revealed that open heart surgery was necessary — it was almost immediately performed. This angiogram was filmed originally on 35mm motion picture film. In March of 1995 my apartment burned down in the early morning hours and my girlfriend and I escaped with our neighbor down the rear fire escape as lethal smoke was enveloping us. I was able to return to the scene the next day in order to film the aftermath. This film is a blend of footage from these two episodes and explores the temporal nature of the lives we live.

Exhibition: Pacific Film Archive, September 1998; Cineprobe, Museum of Modern Art, NY, June 1998; Athens Int'l Film Festival, May 1998; Impakt Film Festival, May 1998; Ann Arbor Film Festival, May 1998; One Person Showing, University of Colorado, Boulder, November 1997; Bug Cinema, Denver, November 1997; Fairfield Arts Festival, September 1997; Mill Valley Film Festival, October 1997; Pittsburgh Filmmakers, April 1997; SF Int'l Film Festival, May 1997; Berks Filmmakers, Reading, PA, March 1997; Millennium, NY, March 1997; SF Cinematheque, March 1997.

1997, b&w/si, 9m, $35; b&w/so, $40
VHS Sale: $50 Home; $150 Other

Deconstruction Sight by Dominic Angerame

IN THE COURSE OF HUMAN EVENTS

Sound: Kevin Barnard, Ray Guillet, and Kyle Newhall; Sound Design: Amy Leigh Hunter.

After the 1989 quake the city of San Francisco decided to tear down the Embarcadero Freeway once and for all. The climate of dread evoked by PREMONITION is followed by a primitive yet seductive "tableau" of twisted metal. The bulldozers are prehistoric monsters that tear bits of metal and stone from the vulnerable concrete. Angerame films the spectacle in extremely precise shots that surgically unveil our obsession with destruction and technological decline.

"[A]n exquisite black and white surrealist depiction of the Embarcadero Freeway demolition, in which dinosaurlike tractors gnash at an organic tangle of steel reinforcements. ... Inanimate objects and heavy machinery become living metaphors for generation through the director's signature use for high-contrast, time-lapse and double exposure cinematography. Like a moving gallery installation, the 23-minute piece is composed of individual shots so precise and emotionally evocative that each could stand on its own as testimony to Angerame's astounding talent." — Silke Tudor, *SF Weekly*

"... a metaphorical approach to architecture could be found in quite a few works and this is why the organizers put them together in a separate section. In this section, the most remarkable film was IN THE COURSE OF HUMAN EVENTS by Dominic Angerame, a film that combines shorts of the tearing down of the Embarcadero Freeway in San Francisco with industrial music — a proposal of an ambivalent interpretation of human break up and break down." — Andreas Denk, *Kunstforum*, July-September 1998

Exhibition: Pacific Film Archive, September 1998; Hamburg Int'l Film Festival, June 1998; Cineprobe, Museum of Modern Art, NY, June 1998; Viper Int'l Film Festival, May 1998; Osnabrück Media Arts Festival, April 1998; Impakt Film Festival, May 1998; Ann Arbor Film Festival, March 1998; Rotterdam Film Festival, Jan. 1998; Venue Nine, SF, Jan. 1998; Cracow Film Festival, Poland, November 1997; Sofia Int'l Film Festival, Bulgaria 1997; Film/Arc Film Festival, Graz, Austria, November 1997; One Person Showing, University of Colorado, Boulder, November 1997; Bug Cinema, Denver, November 1997; Film Arts Festival, November 1997; Mill Valley Film Festival, October 1997; SF Cinematheque, March 1997; Fairfield Arts Festival, September 1997; Victoria Theatre, SF, May 1997; Pittsburgh Filmmakers, April 1997; Berks Filmmakers, Reading, PA, March 1997; Millennium, NY 1997.

1997, 16mm, b&w/so, 25m, $90
VHS Sale: $50 Home; $200 Other.

Videotape compilations for sale:

VIDEO PACKAGE I

Includes: A TICKET HOME, I'D RATHER BE IN PARIS, and HONEYMOON IN RENO

1982-1983, VHS, b&w/color/so, 29m, $50 Home; $150 Other

VIDEO PACKAGE II

Includes: VOYEURISTIC TENDENCIES, PHONE/FILM PORTRAITS, and HIT THE TURNPIKE!

1984-1985, VHS, b&w/so, 25m, $50 Home; $150 Other

VIDEO PACKAGE III

Includes: SCRATCHES, INC., EL TRAIN FILM, A FILM, FREEDOM'S SKYWAY, ART INSTITUTIONALIZED (SFAI 1980), and THE MYSTERY OF LIFE (AS DISCOVERED IN LOS ANGELES)

1975-1982, VHS, b&w/color/so, 28m, $50 Home; $150 Other

SARA KATHRYN ARLEDGE

Sara Kathryn Arledge (1911-1998) is one of the undeservedly neglected figures in the American experimental cinema. Although her two major works, INTROSPECTION and WHAT IS A MAN?, were completed in 1946 and 1958, respectively, neither was screened with any frequency until the late 1970s. In his book *The Exploding Eye*, Wheeler Winston Dixon has written, "Along with Maya Deren and Marie Menken, Sara Kathryn Arledge is one of the foremothers of the American experimental cinema, who worked tirelessly to perfect her art during the span of several decades when she was one of the few practitioners of independent cinema."

INTROSPECTION was begun in 1941 and was the first abstract dance film made in the United States. Along with Maya Deren's *A Study in Choreography for Camera*, also made in the mid-'40s, Arledge's film pioneered the genre that came to be known as "cine-dance." WHAT IS A MAN?, her second film, is a series of vignettes which ponder the "alienation" of modern man and woman. Completed shortly after Arledge's release from Napa State Hospital, where she had been diagnosed with schizophrenia and had undergone numerous electroshock treatments, WHAT IS A MAN? offers a fascinating glimpse into the filmmaker's psyche.

A prolific painter, Arledge also pioneered the medium of hand painting on glass slide transparencies. These largely abstract works, begun in 1947, involved the making of "glass sandwiches," between which she squeezed colored gelatinous sheets which were heated in ovens. The melted gels were then drawn on with toothpicks, Q-tips, crumpled napkins and toilet paper, Sharpie pens and so on. Finding great satisfaction with this process, Arledge would eventually make a number of what she called "stable" films (see TENDER IMAGES and INTERIOR GARDEN), in which she transferred the glass transparencies to 16mm film.

INTROSPECTION

"Disembodied parts of dancers are seen moving freely in black space ... [they] form a moving and rhythmic three dimensional design of semi-abstract shapes." — Lewis Jacobs, "Avant-Garde Production in America," *Experiment in the Film*, Grey Walls Press, London, 1949

"Our dance audience seemed particularly pleased with the opportunity to enjoy such a rare film." — Margaret Cooper, Art Gallery of Ontario, Canada, November 1977

Purpose: to demonstrate a (then) new dance medium totally different from the stage. Audience: general public, dancers, artists.

1941, 16mm, color/so, 7m, $20

WHAT IS A MAN?

"Imagery and dialogue stimulated by *Finnegan's Wake*. It is a satire with undertones of the cosmic spirit." — Sara Kathryn Arledge

"WHAT IS A MAN? propels Sara Kathryn Arledge from the realm of formal experimentation to social satire. Made with a remarkably sharp wit and a trenchant, mocking view of gender conventions, Arledge gives us a work far ahead of its time. Begun in 1951, Arledge received the first Creative Film Foundation award (established by Maya Deren) for script development in 1956 and completed the film in 1958. It was not until Nelly Kaplan's also neglected feature *A Very Curious Girl* (*La Fiancée Du Pirate*, 1969) that women's cinema would once again celebrate such a spirited, subversive artist." — Bill Nichols, from his program notes for the film series "Maya Deren: Her Radical Aspirations and Influences in the Film Avant-Garde," San Francisco Museum of Modern Art, April-May 1996

1958, 16mm, color/so, 10m, $30

INTERIOR GARDEN

Seventeen brilliantly colored stable images, accompanied by rain sounds. INTERIOR GARDEN, along with TENDER IMAGES, are filmic combinations of abstract and semi-abstract hand-painted glass transparencies dating from 1947 to 1978.

"A magical original piece from a pioneer experimentalist. A marvelous new technique and powerful perspective into the heart of the poet." — Chick Strand

1978, 16mm, color/so, 7m, $20

TENDER IMAGES

Fifteen imaginative three-dimensional paintings in black, sepia and white light.

"Beautiful and original." — Francis Lee, pioneer filmmaker, NY

1978, 16mm, color/si, 6m, $20

WHAT DO TWO RIGHTS MAKE?

"The final work from Pasadena's venerable filmmaker is a modern-day Greek tragicomedy, replete with appearances by gods, goddesses, wood-nymphs, and talk show hosts." — Terry Cannon

"I do enjoy uncertain states of mind." — Sara Kathyrn Arledge

1983, 16mm, color/so, 15m, $45

RALPH ARLYCK

Over a distinguished 25-year career, Ralph Arlyck has produced more than a dozen prize-winning, independent films. Writer and critic Philip Lopate, in *In Search of the Centaur: The Essay Film*, says "To my knowledge, Ralph Arlyck is, besides Chris Marker, the one consistent essay filmmaker."

He began his filmmaking career in San Francisco, attending San Francisco State College, and documenting the Haight Ashbury in his widely acclaimed first film, *Sean*. He joined Canyon Cinema in 1971. His films have been screened and have won top prizes at festivals around the world, including Sundance, London, New York Film Festival, Ann Arbor and Prix Italia.

Among the numerous grants and prizes Arlyck has received are a Guggenheim Fellowship and a Rockefeller Foundation Fellowship. He has played an important advocacy role for American independent producers, testifying twice in Congress and once before the Carnegie Commission on the role of independents in public television. He was centrally involved in legislation which first recognized independents as a important force within that system.

Arlyck writes on production issues for several media journals. He is a member of the Board of Input, an original member of the AIVF, and a long-standing member of New Day Films. He has taught film production at Vassar College, SUNY Buffalo and SUNY Purchase. He is an entertaining speaker who lectures frequently at universities and media centers.

Arlyck's reflective style, and his sensitivity to the foibles and biases of American culture, grow out of a background in journalism and his experience as a Peace Corps volunteer in Africa. He is a graduate of the Columbia School of Journalism and has filmed and traveled widely in the Third World. He has visited the former Soviet Union twice, once as a part of the delegation of leading American independent producers, and once as a guest of the St. Petersburg Film Festival. He speaks fluent French and working Spanish.

An Acquired Taste by Ralph Arlyck

AN ACQUIRED TASTE

A hilarious, incisive look at America's obsession with success.

"AN ACQUIRED TASTE is only 26 minutes long, but it is a feature-length delight .... This is a loving, funny movie." — Vincent Canby, *The New York Times*

A filmmaker turns 40 and casts a wry look back at the school, work, and media influences which have shaped his life through four decades. A peek just behind the smile of self-congratulation.

Awards: First Prize, Ann Arbor Film Festival; First Prize (category), Silver Award (entire festival), SF Int'l Film Festival; Best Live Action Short, Seattle; Best Short Documentary, Santa Fe; NY Film Festival.

Exhibition: Filmex; PBS; Prix Italia; Edinburgh Film Festival; Toronto Film Festival; Popoli Film Festival; Sidney Film Festival; NY Filmmakers' Exposition; Robert Flaherty Film Seminar.

1981, 16mm, color/so, 26m, $55
VHS Sale: $50 Home; $99 Other

CENTERS OF INFLUENCE

Army recruiting as practiced by a sergeant in a small upstate New York town — how he uses tanks, guns, helicopters, slick national ads, his own charm, and his "centers of influence" (local contacts) to fill his monthly quota.

"... a low keyed, sympathetic, but devastatingly honest observation of human foibles. ... This is not an anti-war film. Nor even an anti-Army film. ... [A] touching and amusing portrayal of the human animal." — Edgar Daniels, *Filmmakers Newsletter*

"A highly polished documentary ... incisively edited." — Owen Shapiro, *Independent Filmmakers Exposition*

"Film journalism at its finest." — *Michigan Daily*

Awards: Ann Arbor Film Festival; Georgia Film Festival; Independent Filmmakers Exposition; Marin Film Festival.

Exhibition: PBS; German National TV.

16mm, color/so, 29m, $45

CURRENT EVENTS

Unspeakable things occur daily in the world, but for most of us, they are like electronic interference on the screens of our personal lives. This lyrical, reflective film diary looks at a citizenry overwhelmed and benumbed by a ceaseless stream of media images, asking how a decent person can take the step from concern to action — how to be a "mensch" in the 20th century.

"A deeply personal, funny and moving work .... How the treatment of such a huge and hopeless problem can alternate between humor and memorable deep thoughts is a tribute to Arlyck's genius." — *The Post Newspapers*, SF

Awards: Best Documentary, Atlanta Film and Video Festival; Best of Show, Three Rivers Film Festival.

Exhibition: NY Film Festival; Sundance Film Festival.

16mm, color/so, 55m, $85
VHS Sale: $50 Home; $99 Other

GODZILLA MEETS MONA LISA

A deadly confrontation between the Pompidou Center and the enigmatic-smile lady down the street.

Ralph Arlyck visits France's zany, "democratic" cultural complex on the plateau Beaubourg ("Godzilla"), and later the Louvre, in an attempt to find out something about how we feel in museums. Heated exchanges involving French intellectuals, critics, David Hockney, Pierre Boulez, American and British tourists and a Paris cop — a rekindling of the debate of "high" art and popular culture.

Awards: Grand Prize, Big Muddy Film Festival; First Prize, Documentary, Humboldt Film Festival; Silver Award, Arts, Houston Int'l Film Festival; Ann Arbor Film Festival; Sinking Creek Film & Video Festival; Seattle Film Festival.

16mm, color/so, 56m, $85
VHS Sale: $50 Home; $99 Other

HYDE PARK

"HYDE PARK is a first-rate examination of politics and land use in suburban America ...." — Stewart Udall

The Hudson River town of Hyde Park is primarily known as the home of the Roosevelts, Vanderbilts and other landed gentry at the turn of the century. But the community is no longer the "sleepy little village" of that genteel era. It is now the location of familiar American strip zoning — a collection of garish signs and facades from gas stations, motels, fast-food outlets, etc. The film looks at the struggles between outraged environmentalists, advocates of unfettered development and flamboyant politicians as they fight the same battles being waged in suburban areas throughout America.

Award: First Prize, Film Festival of the National Trust for Historic Preservation, 1978

Exhibition: PBS

16mm, color/so, 42m, $55

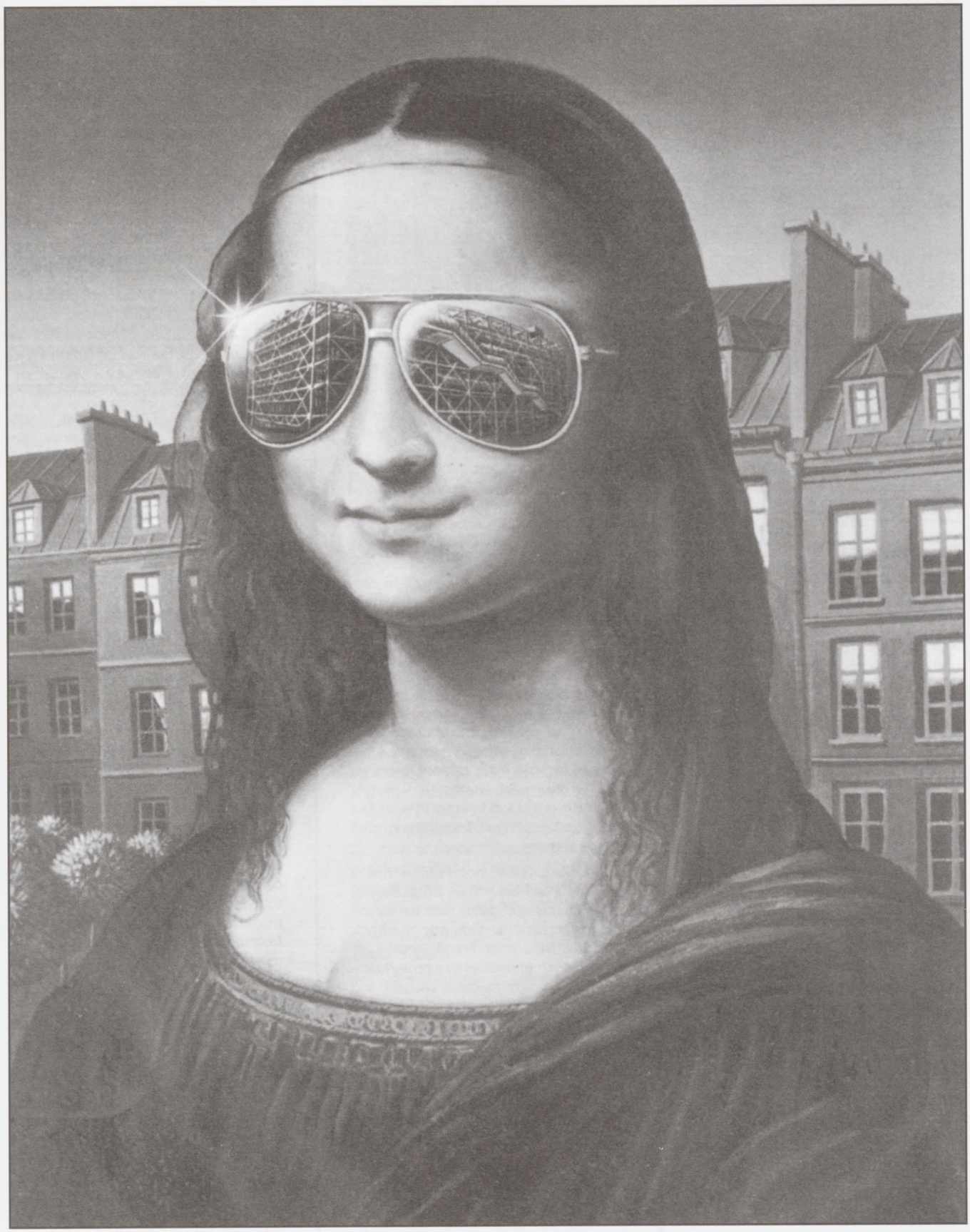
NATURAL HABITAT

"In NATURAL HABITAT, Ralph Arlyck, through devastatingly well-selected images — an airline hostess explaining the safety features of her plane, a girl selling Teflon pans in a department store, post office employees adapting to the pace and rhythm of their machines — offers an uncomfortably accurate view of the robot-like patterns of our daily job routines." — Arthur Knight, *Saturday Review*

Awards: First Prize, Marin Film Festival; First Prize, Kent State Film Festival; First Prize, Lewis & Clark Film Festival; First Prize, Georgia Film Festival; Second Prize, NSA; Second Prize, Kenyon Film Festival; Second Prize, Xavier; Second Prize, West Florida; Awards at Foothill College, Monterey, Sinking Creek, Bowling Green film festivals.

Exhibition: Edinburgh Film Festival; SF Int'l Film Festival; Rochester Film Festival; Whitney Museum of American Art; PBS; German National Television; Fifth Ave. Cinema, NY; Chicago.

16mm, b&w/so, 18m, $35



Godzilla Meets Mona Lisa by Ralph Arlyck

Current Events by Ralph Arlyck

UNDELIVERED: NO SUCH COUNTRY

A look at the US Post Office the way few of its customers ever get to see it.

Over the din of hand trucks and sorting machines, the people who do the back-breaking and monotonous work behind the scenes talk about their jobs and their futures. This material is intercut with silent scenes from the lobby of any small-town American post office where the walls are filled with posters and announcements that project to customers an entirely different image of the post office and the country than the one experienced by postal employees.

Awards: Grand Prize, Henri Langlois Int'l Film Festival, Tours, France, 1978; Honorable Mention, Marin Film Festival, 1975.

Exhibition: 1975 Public Broadcast Seminar; Museum of Modern Art, NY.

16mm, color/so, 10m, $25

MARTIN ARNOLD

"Arnold has constructed, in his films PIÈCE TOUCHÉE (1989), PASSAGE À L'ACTE (1993) and LIFE WASTES ANDY HARDY (1998), a cinema machine — not simply a custom optical printer or recycling system, but a kind of mnemographic machine, an apparatus that writes and rewrites memories on the surfaces of film. Arnold's cinema functions by incorporating exterior forces, an outside source of energy that presses upon the projected images. In turn, the machine exports text, forming a kind of open economy. ...

"Arnold's cinema, however, is not a smooth machine. The breakdowns, short-circuits and gasps that define his cinema create a violently neurotic machine. (Neurotics, Freud reminds us, distrust their memories to a remarkable extent.) Arnold's machine stutters and twitches from the moment it is turned on. This is due, in part, to the fact that Arnold's cinema barely holds together under the strain of a constant tension between its elements. It is a machine that thematizes even as it reproduces the scene of its own breakdown, obsessively and compulsively." — Akira M. Lippit

PIÈCE TOUCHÉE

An 18-second sequence originally from a fifties American "B" movie is reproduced frame by frame and altered as to its temporal and spatial progression. Given factors: her and him, the scenographic space and the time spent in that scenographic space.

Awards: Golden Gate Award 90, "New Visions," SF Int'l Film Festival; Best of the Festival, Ann Arbor Film Festival; Best of Category, Athens Film Festival; Jury Citation, Black Maria Film Festival; Gold Award, Houston Int'l Film Festival; Certificate of Merit Award, Chicago Int'l Film Festival; Special Mention, Festival Int'l du Jeune Cinema, Montreal; Special Mention, Int'l Contest of Short Films, Huesca-Spain; Audience Award, Int'l Short Film Festival, Bonn, Germany.

Exhibition: NY Film Festival, 1990; Semaine de la Critique, Cannes Film Festival, 1990; Collective for Living Cinema, NY; SF Cinematheque; National Film Theatre, London; Musée National des Arts Africains et Oceaniens, Paris; Millennium, NY; LA Filmforum; Pacific Film Archive; Stanford University.

1989, 16mm, b&w/so, 15m, $45

PASSAGE À L'ACTE

Given context: a Hollywood text from the early sixties; a family breakfast with husband, wife, son and daughter.

Inscribed: a re-petition of what is diminished, set apart and alien; a symptom.

Four people at the breakfast table, an American family, locked in the beat of the cutting table. The short, pulsating sequence at the family table shows, in its original state, a classic, deceptive harmony. Arnold deconstructs this scenario of normality by destroying its original continuity. It catches on the tinny sounds and bizarre body movements of the subjects, which, in reaction, become snagged on the continuity. The message, which lies deep under the surface of the family idyll, suppressed or lost, is exposed — that message is war.

"The first shock, the first flight, the fear at the beginning of the film: The son jumps up from the table and throws open the door, which sticks in an Arnoldian loop of hard, hammering rhythm. He is compelled to return to the table by a mechanically repeated paternal order, 'Sit down.' And at the end, when the two children spring up, finally released from their bondage, Arnold is again caught at the door; at the infernally hammering door, as if it were completely senseless to try to leave here — this location of childhood and two-faced cinema." — Stefan Grissemann

Exhibition: Oberhausen Film Festival; Semaine de la Critique, Cannes Film Festival; Rotterdam Film Festival; Melbourne Film Festival; Sydney Film Festival.
1993, 16mm, b&w/so, 12m, $40

ALONE. LIFE WASTES ANDY HARDY

"In his new film ALONE. LIFE WASTES ANDY HARDY which, together with PIÈCE TOUCHÉE and PASSAGE À L'ACTE, forms a sort of trilogy of compulsive repetition, Arnold's campaign of deconstruction of classic Hollywood film codes finally turns to film music. The process links in with the other two films. The family scenes, which in the original last only seconds and are not particularly notable, are surgically sectioned into single frames. Using repetition of these 'single cells' and a new rhythm — a kind of cloning procedure — Arnold then creates an inflated, monstrous doppelgänger of the original cuts lasting many minutes. The hidden message of sex and violence is turned inside out to the point where it simply crackles." — Dirk Schaefer
1998, 16mm, b&w/so, 15m, $65

Videotape compilations for sale:

PIÈCE TOUCHÉE AND PASSAGE À L'ACTE

See film descriptions above.
1989/1993, VHS, b&w/so, 27m, $75 Home; $150 Other

ROBERT ASCHER

My films tell the myths of other peoples. It would be arrogant to believe that we can immediately understand stories from other cultures and belief systems. Thus, my films are made in such a way that we can appreciate, but not fully comprehend, the stories they tell. In making my films, I do not use a camera. Rather, I draw, sponge, brush and scratch directly onto 35mm clear film. This technique conveys visions in a way not possible with live-action filming. I exercise immediate and total control of images and their virtual movements through time and in space. It also makes it possible to achieve an enormous range of effects through colors, signs, natural sounds and a diagrammatic representation of figures. A film made without a camera does not look like conventional films. Colors are especially vibrant, and the images — somewhere between abstract and representational — have a dreamlike, organic quality. This technique is particularly appropriate for representing a myth, wedding the dreamlike characteristics of the camera experience and the other-worldly logic that myth and dreams share. As one might expect, making a film without film requires close to 6,000 individual images on a slippery surface not much larger than a postage stamp and can take two years to complete. Being more attracted to Borges and Balanchine than to, say, Tolstoy and Wagner, I welcome the brevity. My films have received awards at, among other places, the San Francisco Film Festival, the Chicago Film Festival and the Baltimore Independent Film and Video Makers Competition and are in the permanent collections of the Museum of Modern Art, the Israel Film Archive, and the National Art Gallery, New Zealand. I teach anthropology and film at Cornell University, Ithaca, NY.

BAR YOHAI

Bar Yohai was a second-century visionary who, in popular belief, wrote the Zohar, the main Kabbalah text. Kabbalah is the Jewish mystical tradition. All but the last scene in BAR YOHAI was created by painting directly on clear film, one frame at a time. The film's images — tree, mirror, candelabra and the ten dots with which each is constructed — are the Zohar's figures for how the world got started and keeps going. Once every year there is a celebration honoring Bar Yohai at his tomb in Meron, Israel. The last scene is composed from photographs taken on the roof of the tomb during the celebration. The soundtrack, a song praising Bar Yohai, was also recorded during the celebration in a town (Safed) a few miles from the tomb.

Award: Chicago Int'l Film Festival

Exhibition: Museum of Modern Art, NY; Jerusalem Film Festival; NY Exposition of Short Films.
1988, 16mm, color/so, 6m, $20

BLUE: A TLINGIT ODYSSEY

In just about every culture, there is a myth in which a hero ventures forth, discovers something of great value, and then returns with his gift. The details vary from culture to culture, but everywhere the broad outline is maintained. BLUE is a visual rendering of the Tlingit hero myth. The Tlingit are Native Americans who live in southeast Alaska. In their version of the myth, the heroes are four brothers who search for the color blue, find it and return home. The images were created by drawing and painting directly on clear motion picture film. All together there are over 7,000 drawings. BLUE looks organic, spaceless and timeless, all of which is in keeping with the nature of myth.

Award: Canadian Int'l Film Festival

Exhibition: Museum of Modern Art, NY; American Indian Film Festival; LA Int'l Animation Festival.
1991, 16mm, color/so, 6m, $20

THE GOLEM

Take some soil, knead it with water, and together with a companion chant certain combinations of the Hebrew alphabet. This formula, written down in the third or fourth century, is essential for the creation of a golem — an artificial person. The notion of the golem is persistent and still evolving in Euro-American culture. Today golems are found in science, technology and art. They are often associated with robots and new organisms created through biotechnology. In paintings, short stories, plays and novels, golems are central figures. There is a golem opera, a golem poem and a golem ballet. And in more than a half dozen live action movies, a golem is the main character. THE GOLEM, an animated film, was created by drawing directly on clear film stock one frame at a time. There are over 6,000 drawings. The film's soundtrack is taken from the earliest manual for golem making.
1995, 16mm, color/so, 4m, $20

LELAND AUSLENDER

"Eroticism is firstly a search for pleasure ... a perception of the divine state, which is infinite delight." — *Kama Sutra*

Leland Auslender has always had one foot planted firmly in the world of photography and the other in the world of science.

His films have been honored at Venice, Bergamo, New York and San Francisco international exhibitions, receiving numerous awards including three CINE Golden Eagles and a "One of Ten Best," from the Photographic Society of America, International Cinema Competition.

THE BIRTH OF APHRODITE, official US entry at Cannes and the Atlanta International Film Festival, won the Silver Phoenix for Best Experimental Film; also, the CINE Golden Eagle. It was the featured cover story for the September, 1971 issue of *American Cinematographer* magazine.

This film, recognized for its multiple superimposed liquid images filmed with distorting mirrors, led to the development of Auslender's present passion, an exclusive optical process that transforms rectangular images into swirling prismatic visions floating inside a sphere. Called "celestial images," they suggest the divine nature of the universe, its mythology, fantasies and dreams, where everything is alive, and everyone is touched and transformed by everything and everybody else, forming an ever-changing, indivisible, harmonious whole.

Dear Little Lightbird by Leland Auslender

The Birth of Aphrodite by Leland Auslender

With engineering and business degrees from Cal Tech and Stanford Graduate School of Business, Auslender has worked as a film producer, director, writer and cinematographer for pioneering organizations, including Hughes Aircraft Company, US Navy, NBC-TV and ABC-TV. He owns patents to a theatrical film process, "Dynamic Frame," and served as a board member of SmarTire Systems, Inc. during the development of the company's hi-tech automotive tire monitoring systems.

Today, Auslender's aim is to reveal, in photographic images, transcendental experiences of our oneness with the mystical universe, its divine beauty and infinite delight, experiences he calls "Momentary Forevers."

The Birth of Aphrodite

Electronic music by Jimmy Webb, Fred Katz and Tim Weisberg is blended with subliminal vocal sounds. Unique special effects and original imagery.

"Dream is the myth of the individual," Jane Harrison once wrote. This film is both dream and myth. A personal version or vision of the archetypal Aphrodite legend, it depicts the birth of the Goddess of love and beauty from sky-God father and sea-Goddess mother. After a period of gestation in the ocean depths, Aphrodite is delivered from the womb of the wave, lingers briefly on the shore, then continues her ascent, becoming the planet Venus.

The distortion technique developed by the filmmaker has received wide acclaim — a full color cover story appeared in the September, 1971 issue of the *American Cinematographer*.

Awards: Silver Phoenix Trophy, Atlanta Int'l Film Festival; Best Experimental Film, Cannes Film Festival; Edinburgh Film Festival; CINE Golden Eagle.

"[THE BIRTH OF APHRODITE] revives the forgotten aspect of magic in the cinema." — Todd McCarthy, *San Francisco Chronicle*

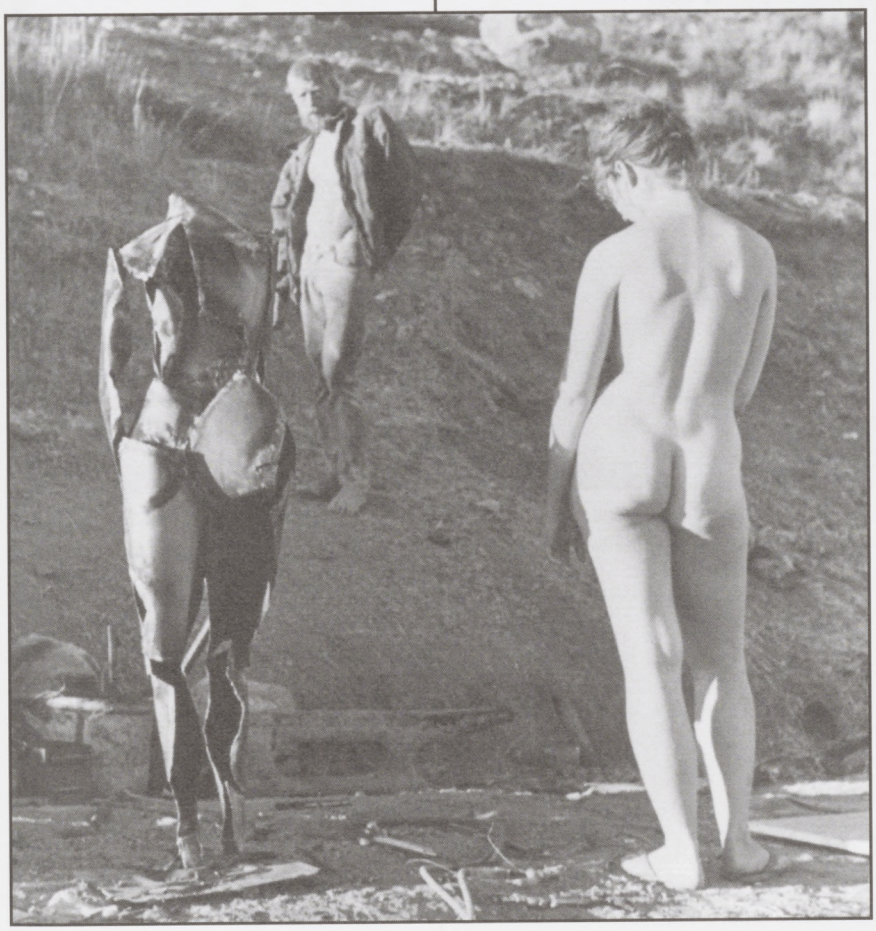
16mm, color/so, 12m, $38
VHS Sale: $35 Home; $70 Other

Dear Little Lightbird

This unusual film shows how pain — the death of a child — can become a way of seeing, a spiritual experience, instead of only a woeful experience as we are taught. DEAR LITTLE LIGHTBIRD carries the viewer into the world of the mystical vision, where the eternal beauty, spirituality, and unity of life and death are experienced.

Beautifully photographed and deeply moving, it was awarded One of the Ten Best — International Cinema Competition, Photographic Society of America.

16mm, color/so, 19m, $45
VHS Sale: $40 Home; $80 Other



The Sculpture of Ron Boise by Leland Auslender

The Sculpture of Ron Boise

Here is a poetic documentary about this famous contemporary metal sculptor, showing him at work on one of the last pieces completed before his untimely death, some say from the three "D's," Drink, Drugs and Dissipation, but more accurately from the three "S's," Struggle, Starvation and Systemic disintegration. The viewer witnesses the step-by-step process of creation as the artist collects, cuts, shapes and welds cast-off materials into a sensitive human figure. The film concludes with a cinepoem in which Boise's works are elements in an overall abstract experience.

Boise, who lived unusually close to nature, was a pioneer in the use of "available" materials. His works, noted for their powerful feeling and simplicity of design, have been exhibited in museums from coast to coast and are included in many distinguished collections.

The track includes sounds and rhythms played by Boise on unique musical sculptures, which he called "Space Flowers."

Awards: CINE Golden Eagle; Third Place Commercial Film, Annual Int'l Cinema Competition, Photographic Society of America; Official USA entry, Venice, Addis Ababba, and Bergman Int'l Film Festivals; SF Int'l and American film festivals.

16mm, color/so, 9m, $30
VHS Sale: $25 Home; $45 Other

CAROLINE AVERY

SONTAG PLATZ AND BIG BROTHER

SONTAG PLATZ (1982) is a word to Paul Klee. The first film upon which I painted. The texture here is smoother and the forms closed more than in theater films. Still I was occupied with the concerns I held dear as a painter.

BIG BROTHER (1983) is a comic book/collage film. The images are taken from commercials and other commercially released films as well as my own shooting. Sections of frames were cut out and then placed into Super 8 film frames which had been painted upon, a mouth here, a leg there. This film can also be read like a comic strip on the rewinds.

The film was blown up to 16mm. Ironically my hope had been to keep the film in Super 8 as a discourse on gauge chauvinism, one of the implications in the title.

Note: SONTAG PLATZ and BIG BROTHER are on one reel.
1982/1983, 16mm, color/si, 11m, $33

FIRST OF MAY AND FLAP

FIRST OF MAY (1984) is a two-minute epic of sorts. Desires surface. A kind of decay sets in. Water gives in to gravity carrying off the fading effects of a gaudy, carnal down.

FLAP (1983) is a very direct approach to moviemaking. A 3x5 card waved in front of the line of a projector beam, shot from a perpendicular angle to the projector. A good old-fashioned light/shadow play.

Note: FIRST OF MAY and FLAP are on one reel.
1984/1983, 16mm, color/si, 5.5m, $15

PILGRIM'S PROGRESS

A discourse on marketing through images. The "surface" is an abstract potpourri of polyrhythms, "named" items jumping into recognition here and there. I pulled magazine ink off the page with scotch tape and glued the tape strips onto film leader and rephotographed. It is a tale of coming to terms, of suspended disbeliefs.

1985, 16mm, color/si, 9m, $27

READY MADES IN HADES

Photographed in East Somerville, Massachusetts, an empty lot piled with the garbage and remnants of the past lives of its nearby residents cut in with the brave laundry of a present set of inhabitants next door, the children of whom roam through the claustrophobia, making from it their own private sense.

1986-1987, 16mm, color/so, 7m, $24

SNOW MOVIES AND FOURTH OF JULY

SNOW MOVIES (1983) was shot in the winter landscape of upstate New York and in snowbound Cambridge, Massachusetts. I have broken down the various purviews and scales to two dimensions with pixilation and framing. Phil S. says it is a capsulized version of the history of Western painting (I paraphrase).

FOURTH OF JULY (1988): Unable to attend official functions, I fight no one, discovering instead the simple entreaties of the adolescent streets.

Note: SNOW MOVIES and FOURTH OF JULY are on one reel.
1983/1988, 16mm, color/si, 11m, $39

CROSS ROAD AND MIDWEEKEND

CROSS ROAD (1988) was a film made after having fallen down on my knees. A painted salutation to Hermes.

MIDWEEKEND (1985): Great Society Era, social services, "how to" films from the 1960s and other footage from travel, education, documentary and unsplit 8mm film edited with densely painted film leader in rapid sequences of one- to three-frame splices.

Note: CROSS ROAD and MIDWEEKEND are on one reel.
1985/1988, 16mm, color/si, 9m, $30

MINIATURES

A series of very short "collectibles." An album of personalities. This is an ongoing project.

1985-1988, 16mm, color/si, 10m, $30

DANCER FOR THE CORONATION

The Twined Shadow of the Dance. One dancer folding back upon herself.

1988, 16mm, color/si, 8m, $24

CASSANDRA

"If a body meet a body, comin' through the rye. If a body kiss a body, make a body cry." From an old folk song, "Comin' Through the Rye." This painted film is for the daughter of Troy as it fell to the Greeks and to all girls seeking womanhood by way of tears.

1989, 16mm, color/si, 2.5m, $15

THE LIVING ROCK

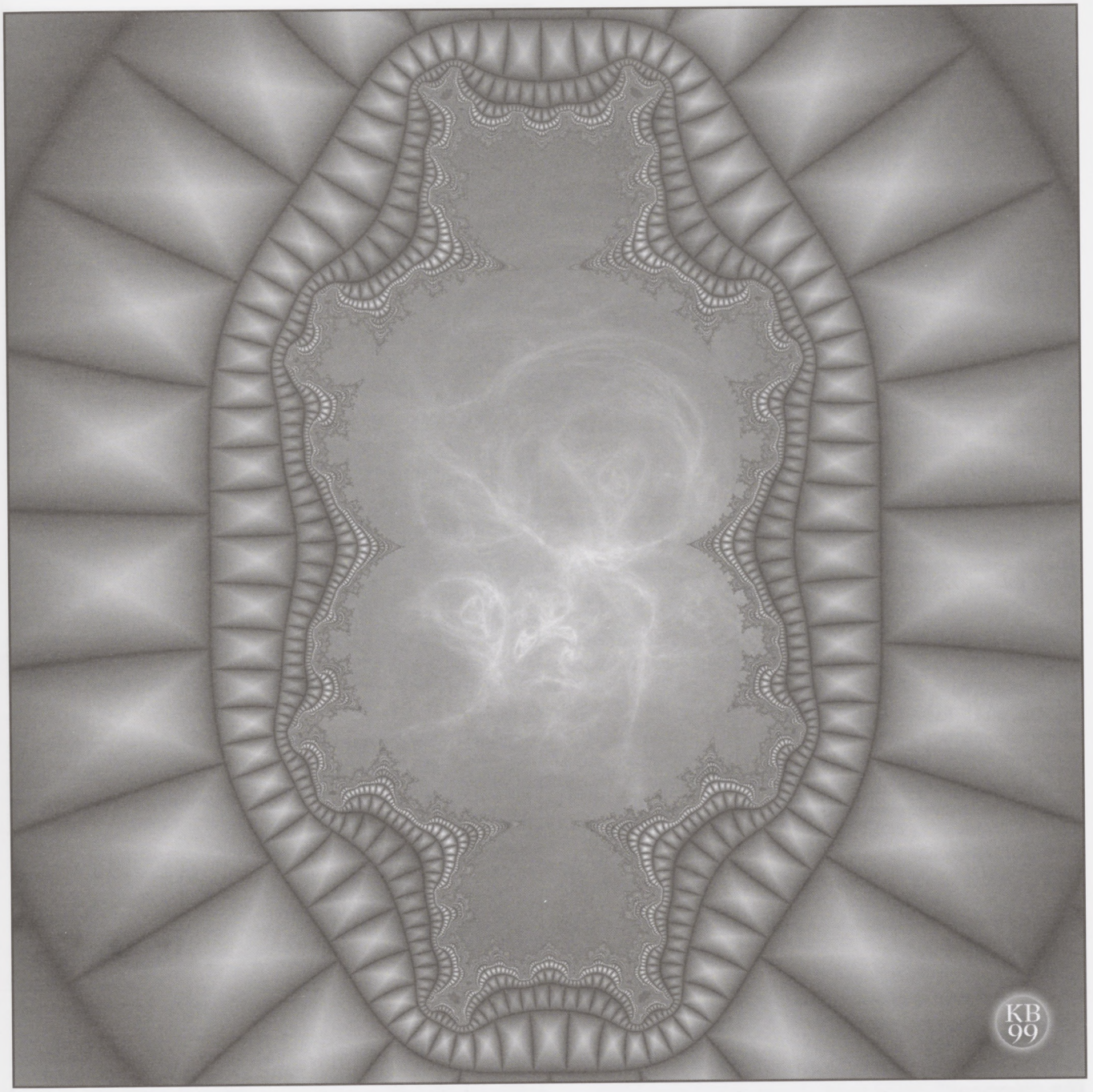
Black and white images of various human endeavors cut quickly together with painted leader of muted earthy hues. The tone of the film is established through the concept of conflict between Progress and inevitability.

1989, 16mm, b&w/color/si, 9m, $30

SIMULATED EXPERIENCE

A collage film, cutouts, as in BIG BROTHER (1983), this time onto 16mm film. Images are drawn from *Night of the Living Dead*, *Magician* and dental procedure films. One man's attempt to "crack a wall."

1989, 16mm, color/si, 45sec, $10



Sounds Like Digital Film image contributed by Kevin Barnard

BABETH

ANDY WARHOL'S UNFINISHED SYMPHONY

A clarification of the '60s and its plastic society; taking archetypes of the American landscape to deal with the search for human identity and our alienation.

16mm, b&w/so, 26m, $32

BERLIN GRAFFITI

Dedicated to Tabea Blumenstein & Ulrike Ottinger.

A dialectical montage of the Berlin Wall & the Sex Pistols.

Inspired by John Lydon:

I don't want a holiday in the sun
I want to go to the new Belsen
I want to see some history
Cause now I got a reasonable economy
A sensurround sound and a two-inch wall
I was waiting for a communist call
I didn't ask for sunshine, but I got World War III
I'm looking over the wall, and they are looking at me
Now I got a reason to be waiting at the Berlin Wall.

16mm, color/so, 22m, $35

BRUCE BAILLIE

ON SUNDAYS

First film, shot in San Francisco — combination documentary and fantasy, partly portraying a lovely friend, Miss Wong.

"... remembering a potentiality of life which has been overgrown by civilization. ..." — Jung

1960-1961, 16mm, b&w/so, 27.5m, $60
VHS Sale: $40 Home; $150 Other

BROOKFIELD MEMORIAL RECREATION CENTER

Something us Canyon Cinema gang made for a children's school in Oakland. A *kino pravda* for the *Cinemanews*.

1964, 16mm, b&w/so, 5m, $20

MR. HAYASHI

1961, 16mm, b&w/so, 3m, $20

THE GYMNASTS

Early work, originally a *Canyon Cinemanews*.

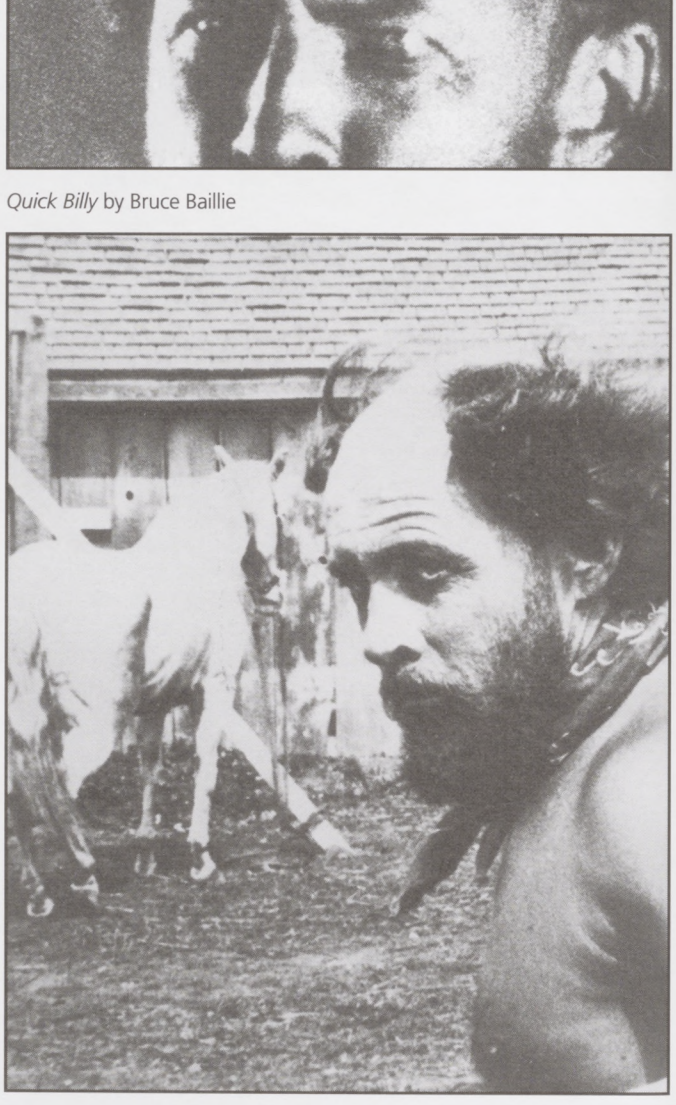
1961, 16mm, b&w/so, 8m, $20

HAVE YOU THOUGHT OF TALKING TO THE DIRECTOR

Made on the north coast of California, in Mendocino ... combining spontaneity and preconception in a film that is essentially a short lesson in feature form. On one level, a portrait of Paul Tulley ....

1962, 16mm, b&w/so, 15m, $40

Quick Billy by Bruce Baillie



HERE I AM

A never before released early film made for an Oakland school for mentally disturbed children.

1962, 16mm, b&w/so, 11m, $25

A HURRAH FOR SOLDIERS

Dedicated to Albert Verbrugghe, whose wife was killed in Katange by UN soldiers, 1963.

1962-1963, 16mm, color/so, 4m, $20

TO PARSIFAL

He who becomes slowly wise.

1963, 16mm, color/so, 16m, $50

MASS FOR THE DAKOTA SIOUX

A film Mass, dedicated to nobility and excellence.

Synopsis: The film begins with a short introduction — "No chance for me to live, Mother, you might as well mourn." Sitting Bull, Hunkpapa Sioux Chief. Applause for a lone figure dying on the street. INTROIT. A long, lightly exposed section composed in the camera. KYRIE. A motorcyclist crossing the San Francisco Bridge accompanied by the sound of Gregorian chant, recorded at the Trappist Monastery in Vina, California. The sounds of the "mass" rise and fall throughout. GLORIA. The sound of a siren and a short sequence of a '33 Cadillac proceeding over the Bay Bridge and disappearing into a tunnel. The final section of the Communion begins with the OFFERTORY in a procession of lights and figures to the second chant. The anonymous figure from the introduction is discovered again, dead on the pavement. The body is consecrated and taken away past an indifferent, isolated people, accompanied by the final chant. The Mass is traditionally a celebration of Life; thus the contradiction between the form of the Mass and the theme of Death. The dedication is to the religious people who were destroyed by the civilization which evolved the Mass.

1963-1964, 16mm, b&w/so, 20m, $60

QUIXOTE

In four parts, one reel.

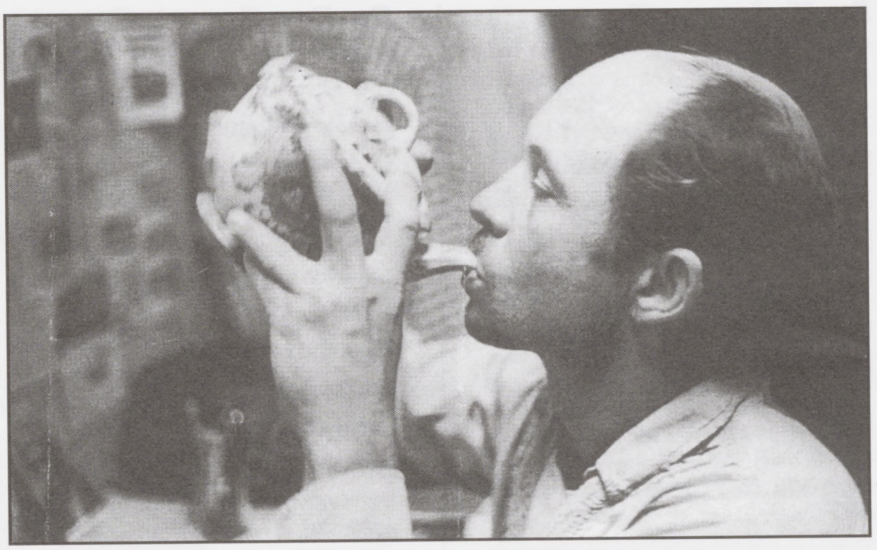
"More relevant than ever, Bruce Baillie's 'American Symphony' ... released in 1990 via an S-VHS master." — *Frankfurter Zettung*

"American as *conquistador* ...." — P. Adams Sitney

"— quixotic filmmaker become the hero of his own film." — S. Frey

One-year journey through the land of incessant progress, researching those sources which have given rise twenty years later to the essential question of survival.

1965, 16mm, b&w/color/so, 45m, $100



Bruce Baillie

YELLOW HORSE

Cycle scrambles poem. Bass solo by Pat Smith, LA.

1965, 16mm, color/so, 9m, $20

TERMINATION

By "Canyon Cinema Documentary Film Unit" — Tulley, Baillie, etc. Made in Spring, '66 for a small community of Indian people near Laytonville, California.

1966, 16mm, b&w/so, 5m, $20

SHOW LEADER

**Included at no charge for shows devoted to the work of Bruce Baillie, totaling 80 minutes running time or more.*

*1966, 16mm, b&w/so, 1m, Free**

STILL LIFE

From Morning Star.

1966, 16mm, color/so, 2m, $20

TUNG

1966, 16mm, b&w/color/si, 5m, $20

CASTRO STREET

Coming of consciousness.

1966, 16mm, b&w/color/so, 10m, $35

Bruce Baillie - *photo by Dominic Angerame*

ALL MY LIFE

Caspar, California, old fence with red roses.

1966, 16mm, color/so, 3m, $20

VALENTIN DE LAS SIERRAS

Song of revolutionary hero, Valentin, sung by Jose Santollo Nasido en Santa Cruz de la Soledad; Chapala, Jalisco, Mexico.

1968, 16mm, color/so, 10m, $25

QUICK BILLY

The experience of transformation between life and death, death and birth, or rebirth in four reels. ...

1967-1970, 16mm, b&w/color/so, 60m, $120

ROSLYN ROMANCE (IS IT REALLY TRUE?)

My ROMANCE is intended for something like "broadcast" form, or like a correspondence ... not so much for showing a big batch of it at one sitting. Eventually it should be in both film and videotape form.

The Introduction, *Intro. I & II*, is finished now. I will send rolls from time to time and hope one of these days to put the rest of it in shape for you to see. Meanwhile, I'll be continuing to record the ROMANCE wherever I am.

The work seems to be a sort of manual, concerning all the stuff of the cycle of life, from the most detailed mundanery to ... God knows.

1974, 16mm, color/so, 17m, $60

DR. BISH REMEDIES SHOW #1

Monologue. Ode of the Week Award.

Connie Bunyer, glass organ.

Linda Lovely.

Local reportage and Wife of the Week award.

Jazz piece with Roy Eldridge.

Dr. Bish's elixir and White Monkey holding Peach Balm (ad).

Requiem for the Trees.

1987, VHS, color/so, 55m, $80 Home; $300 Other

DR. BISH REMEDIES SHOW #2

The Spring.

Four Freshman.

Monologue. Letter of the Week.

Excerpt from piece by Aaron Landry, LA.

Modern English (the S-words).

Mr. President.

The Avon Lady. Part 1 (panty hose)

Local reportage.

Pie of the Week Award.

The Cambodians.

Famous Kitty Persons (interview)

I. Am. Bob piece.

Unfounded Claims Dept.

1988, VHS, color/so, 55m, $80 Home; $300 Other

INTRODUCTION TO HOLY SCROLLS

Bruce Baillie at home introducing his films.

1998, VHS, color/so, 10.5m, $40 Home; $150 Other

PIETA

Made for the Viennale Film Festival.

1998, 35mm, color/so, 2m, $20

Special radio shows available for sale:

BRUCE BAILLIE'S DR. BISH REMEDIES (FOR COMMUTERS) RADIO-FREE-RADIO

Volumes III, IV, V, VII, VIII, IX

1992-1995, stereo audio cassette, 90m, $17.50 each

Videotape compilations for sale:

BRUCE BAILLIE VIDEOTAPES VOLUME #1: FIVE FILMS

Includes: TUNG, MASS FOR THE DAKOTA SIOUX, VALENTIN DE LAS SIERRAS, CASTRO STREET and ALL MY LIFE

See film descriptions above.

1963-1966, VHS, b&w/color/si/so, 50m, $80 Home Use; $300 Other

BRUCE BAILLIE VIDEOTAPES VOLUME #2: TO PARSIFAL AND QUIXOTE

See film descriptions above.

1963-1965, VHS, 61m, $80 Home; $300 Other

BRUCE BAILLIE VIDEOTAPES VOLUME #3: COMMUTE AND THE P-38 PILOT

Commute

For especial fans of Bishery and commuting, my latest.

"Dr. Bish drives through the rain. A letter to friends, a Radio Show, a Home TV — relaxing, entertaining, unpretentious, easy, humorous all the time — a perfect hour to spend on a July Sunday afternoon, chatting with a pleasant friend, like sitting in a bar and having a drink. Wonderful, simply wonderful." — Anthology Film Archives

The P-38 Pilot

"[F]rom the exile of his own preferences." Paralleling Dante Alighieri's *Purgatorio* — the ascent from winter's (gorgeous) darkness: "possibly transcending any of the earlier film works." — Emilia Garcia Coker, *Cinematograph*

"Did she 'sit under the apple tree with anyone else'? That's always been the question for a P-38 pilot. Fastest chair in the air, lightning in the clear teen-age hot-rod heads of 10,000 Marin County boys, most never to be men, and apples, always for Americans cold from machines in late-night train stations going back to bases up and down the coast. The seats finally armoured to protect those precious star-spangled sperm, so one more generation of deluded children could carry the burden of speed and death to whom it may concern and our sincere regrets.

"P-38 nothing like it, before or since, and now there's one staked down in the deserts, where lizards watch it and no bands play." — Paul Tulley

1995/1990, VHS, color/so, 75m, $70 Home; $150 Other

BRUCE BAILLIE VIDEOTAPES VOLUME #4: QUICK BILLY AND CAMERA ROLLS

Includes six 100-foot camera rolls.

See film description above.

1967-1970, VHS, b&w/color/so, 75m, $80 Home; $300 Other

Bruce Baillie and Werner

Bruce Baillie

CLAIRE BAIN

I was born in Santa Fe, New Mexico; grew up in Albuquerque; moved to San Francisco in 1983. I graduated from the San Francisco Art Institute with a BFA in Filmmaking in 1989. In 1993 I became involved in mural painting as a way to bring art more directly to more people. Also, I've always been intrigued with large images on walls, be they painted or projected.

My film work has informed my painting and photography, and vice versa. I have two approaches to film/video. One is more formal, primarily concerned with light, composition, emulsion and rhythm; meaning reveals itself gradually or indirectly. The other approach is a direct communication of thoughts, observations and questions through the use of characters. Occasionally both approaches are used, and with the latter, more narrative, approach a bit of the former always creeps in to cause a tiny (or not so tiny) rupture. I grapple with the media indoctrination we in this society have had; it disgusts and fascinates me at the same time. That is why I imitate it, and the culture it represents. In doing this I'm also trying to find where I fit in. With my formal, "experimental" work I find the answer in a similar way to the way I sense my belonging when I commune with nature. That work is ultimately the most important to me; I need to do it and to experience the work of other film artists. It is a most direct and unique form of communication.

FOUND OUT

Comprised of found discarded footage and magnetic soundtrack, and unused material from my other films. Hence the title, which can also be seen to relate to the content of the sound and images.

1986, 16mm, color/so, 2m, $10

NATURAL LIGHT ESSAY NUMBER 1

A meditation on natural light, filmed in a controlled setting of reflection and movement.

1986, 16mm, b&w/si, 3m (24fps or 16 fps), $10

ITSME SERIES ON BEING PART OF A DYSFUNCTIONAL FAMILY: ITSME

A self-portrait reflecting identity struggle between woman/girl/doll/toy/icon: beginning to recognize the fallout from childhood experiences.

"Tortured sensuousness." — George Kuchar

1986, 16mm, color/si, 2m, $10

ITSME Part 2: Family Album

Original music by Symon Michael. With photographs by Yolanda Bain.

A poem written by my inner child leads us down memory lane. Mom, Dad and the kids are all there. Words not understood are spoken in pictures and music.

"Hilariously frightening!" — George Kuchar

1987, 16mm, color/so, 10m, $10

Vel Films Series: An Investigation of a Cultural Identity

Vel and the Earthquake

Who am I? What is American culture, and how do I fit into it, or into this city of diversity? Vel Richards is an inquiry into my cultural origin (including the culture of the family) and the ramifications of that heritage on my life. Vel is learning to overcome repressions which are a legacy of middle America, mass America, "America." In this film she discusses the Loma Prieta earthquake of October 17, 1989.

1989, S8mm, color/so, 3m (18fps), $10

Vel Richards Presents VDT Health

(See above for background on Vel series.)

On the mend from a pedestrian-bus mishap, Vel instructs on proper posture while working at computer terminals. Music by me, Burt Bacharach and Edwards & Rogers. Part of a multimedia performance piece presented for a non-art audience.

1991, S8mm, color/so, 6m (18fps), $10

Wax Vine

WAX VINE originates as a double projection of two Super 8 films. The wax vine is a house plant living in the corner of the apartment, catching light in the incredible velvet petals and crystal nectar of its bloom. Meanwhile, three people also hang out in the room, from whose windows the urban landscape clouds, and mysterious characters on the street and from the past are observed.

Note: Available as a two-projector Super 8 performance.

1994-1998, VHS, b&w/so, 5m, $25 Home; $45 Other

Summer Trilogy

Note: Each piece available separately for prices indicated below.

Part 1: JENNIFER!

Jennifer just finished graduate school; her masters degree is in ART. She leads us through the meaning and process of one of her sculptures and questions her place in society.

1998, VHS, color/so, 12m, $30 Home; $50 Other

Part 2: MARIE'S 1-MINUTE BEAUTY

Marie shares quick tips for deep beauty.

1998, VHS, color/so, 3m, $20 Home; $35 Other

Part 3: THE KORGY PLAGUE

Dr. Carole Gibbons gives an explanation of some artifacts found at a construction site using scientific methods of assumption.

1998, VHS, color/so, 12m, $30 Home; $50 Other

"The visual soul of Claire Bain's moving image work is one of a painter. She uses her Super 8 camera to color and animate richly textured landscapes in and of light. Her video work maintains a distinctly cinematic eye while turning the camera on herself to frame an interior world of characters who act out her emotional and psychic states within a particularly feminist sensibility. These highly intuitive yet carefully composed video sketches display an acute comedic intelligence and poignant irreverence without diminishing her very real social conscience." — Ken Paul Rosenthal, Filmmaker

1998, VHS, color/so, 30m, $60 Home; $75 Other

Videotape compilations for sale:

Six Films

Includes: FOUND OUT, NATURAL LIGHT, LIGHT ESSAY NUMBER ONE, ITSME, ITSME PART 2, VEL AND THE EARTHQUAKE and VEL RICHARDS PRESENTS VDT HEALTH

See film descriptions above.

1986-1991, VHS, b&w/color/si/so, 26m, $25 Home; $50 Other

Craig Baldwin

Born in Oakland, California, Craig Baldwin attended the University of California at Santa Barbara and San Francisco State University (MA, 1986). In the Department of Cinema there, he became increasingly drawn to the collage film form. His interest in the recontextualization of "found" imagery led him to the theories of the Situationist International and to various practices of mail art, 'zines, altered billboards and other creative initiatives beyond the fringe of the traditional fine-arts curriculum.

After several photo-essay, installation, video and Super 8 projects, he produced his first 16mm production, WILD GUNMAN (20m, 1978), a dense montage of cowboy iconography, advertising campaigns and geo-political conflicts that featured playful optical-printing of an interactive penny-arcade game. Baldwin's audio-visual argument against neo-colonialist ideology was further developed in ROCKETKITKONGOKIT (30m, 1986), which utilized several narrative voices in an accelerating cinematic broadside.

TRIBULATION 99 (48m, 1991) unspooled a satiric psycho-political rant on millenarianism, xenophobia and CIA covert-action in Latin America, with flying saucer simulations and the hypnotic music of Yma Sumac. A picture-book version of the work was published by Ediciones la Calavera. ¡OH NO CORONADO! (40m, 1992) inter-cut live-action Conquistador vignettes with archival footage, video-to-film FX, and a time-warped musical mix in a black-comic critique of the Conquest. The SF Foundation recognized the effort with the 1992 Phelan Award in Film Art.

As a new generation of "media savages," our cargo-cult can sift through the debris left by the corporate producers, to construct a playful and ingenious *bricolage* that re-invests the older material with new, critical meanings. ... For the marginalized practitioners of this *cinema povera*, the appropriation and *detournement* of "found" pop-cultural imagery towards oppositional ends serves to render some overdue satisfaction, perverse yet just. ...

... I'm interested in black-comic social critique, and also in graphic montage, rhythm, and acceleration; but above it all, I'm interested in the mobilization and manipulation and manic play with old and new meanings, as "found" footage is recontextualized with newly-produced sound and imagery, documentary testimony and collateral text. This polymorphous collage-essay form

represents an effort to create an audio-visual language that has the same metaphoric and punning qualities as spoken language; clusters of signifiers in provisional constructs cobbled together. The flotsam and jetsam of film culture can serve to stage a review of the carnival acts of history.

WILD GUNMAN

Mobilizing wildly diverse found-footage fragments, obsessive optical printing, and a dense *musique concrete* soundtrack, a manic montage of pop-cultural amusements, cowboy iconography, and advertising imagery is re-contextualized within the contemporary geopolitical crisis in a scathing critique of US cultural and political imperialism.

1978, 16mm, color/so, 20m, $40

ROCKETKITKONGOKIT

Focusing on Southern Africa, several narrative voices expose both neo-colonial military adventurism and its ideological underpinnings in a radically mediated found-footage collage.

1986, 16mm, color/so, 30m, $60

TRIBULATION 99: ALIEN ANOMALIES UNDER AMERICA

Every imaginable scrap of found footage, re-filmed TV and industrial sound is obsessively organized into 99 paranoid rants, together constituting a psychotronic pseudo-pseudo-documentary that desperately details the hidden history of alien intervention in Latin America.

1991, 16mm, color/so, 48m, $100
VHS Sale: $25 Home; $75 Other

¡O NO CORONADO!

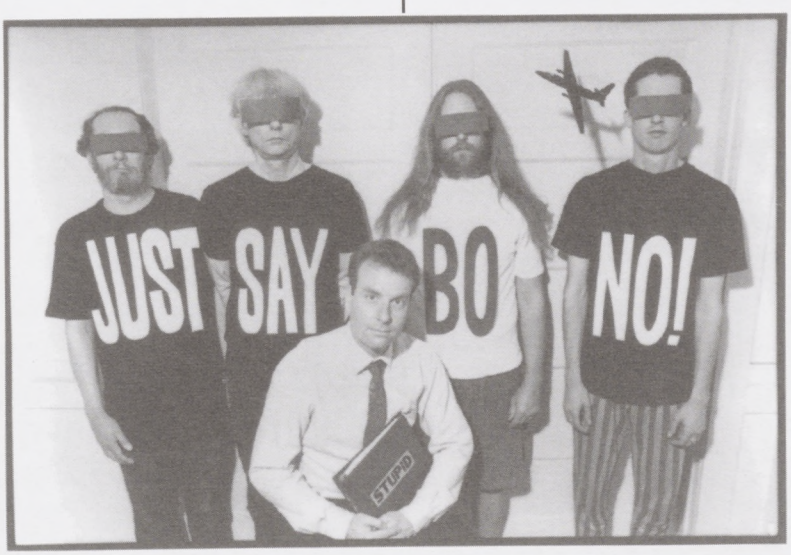
This black-comic Conquistador chronicle aggressively reconstructs the 1540 Spanish invasion of those Pueblo Indian lands now known as the American Southwest through a multifarious, mixed-tense montage. Live-action vignettes are densely woven into wildly diverse "found" footage, video-to-film FX, and a time-warped musical mix, to create not only a sensual cinematographic fabric of allusion, gesture and landscape, but also a polysemic, post-colonial pastiche of critical perspectives on the Conquest outside of any one discourse. Animated graphics, collateral material and multiple voices interpenetrate the epic collage, conjugating a delirious, open-ended historiography that updates issues of imperialism, tourism, treaty rights and environmental protection from the 16th century to the present, and beyond.

1992, 16mm, color/so, 40m, $80
VHS Sale: $25 Home; $75 Other

SONIC OUTLAWS

This energized experimental essay on copyright-infringement, "fair use," and culture-jamming stems from an investigation into the infamous Negativland-U2 suit, then spirals out through the similarly inspired activities of John Oswald, the Tape-beatles, the Emergency Broadcast Network, the Barbie Liberation Organization, and other artists now working with "appropriated" sound. Amidst a dense montage of provocative interviews, electronic music, and found footage, contemporary practices of audio-collage, phone-pranking, billboard alteration and media-hoaxing emerge to challenge conventional relations between authorship, criticism, parody and the marketplace. The comical compilation doc hopefully serves to suggest methods of creative resistance and perhaps a sense of an "electronic folk culture" — against the all-consuming corporate-media offensive.

1995, 16mm, color/so, 87m, $150
VHS Sale: $30 Home; $150 Other



Sonic Outlaws by Craig Baldwin

Videotape compilations for sale:

WILD GUNMAN AND ROCKETKITKONGOKIT

See film descriptions above.

1978/1986, VHS, color/so, 50m, $25 Home; $75 Other

GORDON BALL

Gordon Ball (born Paterson, New Jersey, grew up Tokyo, Japan) began work in film when given a regular 8mm movie camera by Jonas Mekas on 1966 college visit; worked for Mekas and Filmmakers' Cooperative in New York 1966-1967, a period detailed in Ball's *'66 Frames* (Coffee House Press, 1999); hitchhiked across US and Mexico to live in jungle-sea-mountain village; was arrested without charge entering Puerto Vallarta at time of gringo hippie *federale* round-up, and shot what would become MEXICAN JAIL FOOTAGE from the inside. Returning to US, worked several years as manager of small farm retreat for artists and poets purchased by Allen Ginsberg, with whom he'd work on books and photography over coming decades; made *Farm Diary* (1968-1969), available through Filmmakers' Cooperative. Entering graduate school University of North Carolina Chapel Hill 1973 he told his life story under a magnolia tree on Franklin Street summer 1977; made film elegies FATHER MOVIE (1978) one year after father's death and ENTHUSIASM (1980) five years after mother's; shot MILLBROOK (1985), a recapturing of personal psychedelic experience at Timothy Leary's upstate redoubt; taught two summers (1986 and 1988) in Poland shortly before glasnost, making DO POZNANIA (1991). In 1980 he adopted a phrase from Yeats, "technical sincerity," as touchstone for his first-person filmmaking: "Fine or rough, heavy or ethereal, there is always at base an unregretful uncompromising heart and consciousness. It is negligent of all but its own earnest rhythmic awareness: and that, after all, may be what we were looking for — what one person and no other can give us." In recent years he's exhibited and published some of the many photographs he took of Ginsberg and Beat colleagues over three decades. He teaches literature, composition and film in the Department of English and Fine Arts, VMI, Lexington, Virginia.

GEORGIA

"A perfect tone poem of a film — within its short time limit, it contains much of the beauty of night and the sensuality of women ... perhaps even 'THE' woman one sometimes sees dancing in the night, but never touches in the flesh. Dreamlike, beautiful — its brevity compacts its power and renders it haunting." — William R. Trotter

"GEORGIA is a good example of a new genre of film that has been developing lately, that is, a portrait film. In some cases, like those of Brakhage, Warhol or Markopoulos, there is an attempt at an objective portrait of a man or woman; in other cases, like in the case of GEORGIA, the portrait becomes completely personalized, poetically transposed; it may not be as multi-faceted as, say, Brakhage's portrait of McClure, but an inspired portrait nevertheless, in the vein of a single-minded lyrical love poem." — Jonas Mekas

Note: Project at silent speed.
1966, 16mm, color/si, 4m (18fps), $20

SITTING

Sitting meditation study. First work after I laid down camera seven years — thus newskin concentration on breath-body precise rhythm attention.

Awards: Honorable Mention, North Carolina Film Festival, 1977; Third Int'l Avant-Garde Film Festival, London, 1978.
1977, 16mm, color/si, 2m, $20

FATHER MOVIE

Made spontaneously with news of my father's death — I kept a friend's Instamatic Super 8 in my coat pocket as I headed to Winston-Salem and the rest home where my father died of a sudden stroke overnight. I filmed on highway, in his abandoned rest home room, then drove weeping & filming at the same time, one hand on wheel, one holding camera, past the houses — my sister's, his own — he and my mother had lived in after retirement from life's work abroad.

"In his two films about the last days and death of his father and the life and death of his mother, Gordon Ball has accomplished something unique in the autobiographical genre of motion pictures. He has reconciled 'still' (as the mind would have it remembering) with 'movie' AND 'document' (in the form of 'home movies') with the 'myth' of his voice track." — Stan Brakhage
1978, S8mm, color/si, 10m, $25

PROTHALAMION

Wedding song: friend Tom Cleveland gave me one roll of film and camera to shoot his wedding ceremony in bride's ancestral Charlotte, North Carolina house rainy December's end 1977.

Award: FilmSouth, 1979
1978, 16mm, color/si, 4m, $20

ENTHUSIASM

"It began with ENTHUSIASM. I first learned of Gordon Ball at the 1979 Atlanta Independent Film Festival when, along with 400 other festival goers, I watched an utterly earnest, painful and serious film called ENTHUSIASM sandwiched in a program of likeable festival fare. For the fourteen long minutes that ENTHUSIASM claimed the screen, a roomful of unprepared viewers was confronted with a filmmaker's account of his mother's death, following a prolonged illness with Alzheimer's Disease, a form of premature senility. Ball's detailed narrative, recited in a voice struggling to maintain composure, accompanied the generally random series of snapshots and posed photographs of his mother, interspersed with passages of colored leader and flares which constituted the visual body of the film.

"Later, at the close of the festival, after five nights of immersion in film and video, ENTHUSIASM was still with me. ... Going over these images is a universal experience. They are pictures that record the fairest moments as reflected in the face one wears in front of the camera. They preserve the memory of a time which existed before we children came. In them, the subject, even when aged, is always alive.

"Ball's story, replete with the mundane, untalked-of details of illness, forms the dark aspect of those fair eternal moments, the face we instinctively turn away from the camera's eye. ENTHUSIASM's drama takes the shape of the tension between picture and word, between the memory we cherish and the one we would often rather deny or forget." — Linda Dubler, *Art Papers*

"ENTHUSIASM presents a unique family image brown, black and white, and color photos collecting an older generation's poignant enthusiasm, romances, marriages, social graces and narrative myths, narrated in flashbacks from his parents' graves intermixed with chronologic soundtrack account of their buried histories, awkward, honest and raw-voiced, hesitant and sincere, whereby Gordon Ball makes you cry for life itself." — Allen Ginsberg

Awards: Sinking Creek Film & Video Festival, 1980; North Carolina Film Festival, 1981.

Collection: North Carolina Museum of Art
1979, 16mm, b&w/color/so, 13m, $36
VHS Sale: $40 Home; $80 Other

Enthusiasm by Gordon Ball

Mexican Jail Footage by Gordon Ball

MEXICAN JAIL FOOTAGE

Paranoid surreptitious in-jail camera held in this prisoner's hands documents daily events and posturings of 25 gringos (and Mexican jailmates) arrested at Puerto Vallarta 1968 without charge. Was there Mexico, DF — Washington, DC collusion behind this round-up from Yelapa ferry boats, private town houses and palm-roofed wall-less jungle huts? It took place during national polarization (of youth culture, official culture) in US; older US tourists were shocked to find more new generation they thought they'd left behind, and official Mexico was already paranoid in the face of coming Olympics (police would shoot 108 people) six months later. Narration's a dense web of comedy, horror and Kafkaesque grotesque behind a succession of raw sunlit images of comely youths imprisoned, male and female.

"MEXICAN JAIL FOOTAGE reminds me of standing by the tracks and watching a train go by — it is so strong, it lasts so long, and it is over so quickly." — Tom Whiteside

"I can't forget this film." — Robert Frank

Awards: Juror's Choice, North Carolina Film Festival, 1981; Director's Choice, Atlanta Film and Video Festival and SF Art Institute Film Festival, 1982; Honorable Mention, Big Muddy Film Festival, 1982.

Collection: Independent Media Artists of Georgia

1980, 16mm, color/so, 18m, $55
VHS Sale: $55 Home; $100 Other

MILLBROOK

For aeons it's been the human family around a fire constructing and refiguring its basic myths: it's our earliest family or tribal "movie." So MILLBROOK recounts a mythical "true story," a life-changing event told against fire, the emblem of consumption and renewal: In the enormous forested estate once used by Timothy Leary, a young couple lose individual identity, merge with decaying leaves and are consumed by maggots as entire universe undergoes entropy, revive as it regenerates and are saved from death by a mysterious familiar stranger.

Award: Atlanta Film and Video Festival

1985, 16mm, color/so, 9m, $30

DO POZNANIA (TO POZNAN): CONVERSATIONS IN POLAND

Personal glimpses of Polish life immediately preceding glasnost. Filmed during my two month-long visits (1986, 1988) as American Literature and Culture Specialist at Adam Mickiewicz University, it offers everyday street scenes, crumbling building facades, remains of death camps Auschwitz and Birkenau, Solidarity monument at Gdansk's Lenin Shipyard and traveling shots of idyllic countryside, all in a handheld camera style: personal, raw, rapid, eccentric, intense — the opposite of Lowell Thomas or PBS. Charging the rapidly fleeting images are gists of conversations with Poles in which I took part, re-created back in US — health and financial problems, queuing, environmental issues, Chernobyl, food, communists, anti-semitism, "free" education and work under Soviet socialism.

The "voices" I re-present are urgent and multiple, and enrich the images with ambiguity, contradiction and personal history. This film (pronounced "Doe Pohznawnia") is an unpretentious, unconventional, unimposing and uncompromising record of life in the last (and in some ways, worst) days of a regime whose loss of power was just around the corner.

Thanks: Appalshop and Virginia Commission for the Arts

Exhibition (premiere): Virginia Festival of American Film

Collections: University of Virginia, Davidson College

1991, 16mm, color/so, 17m, $50
VHS Sale: $45 Home; $90 Other

S. BARBER

there is a certain glee and simultaneously a perverse rebellious streak within me which, when asked to write about myself and my work, forces me to phrase such incisive statements as "i really like dogs, i once met a man with a boil the size of a baseball on his neck which caused him to tilt his head to the right and consequently gave him the air of a pensive wonderer." however, given the amount of attention paid to experimental film and those who create it, there is little need to forcibly alienate oneself from an imagined audience. i make short poetic films which attempt to outline a decisive emotional ambivalence. there is a space between humor and utter misery in which i am constantly trying to burrow. this notion is more readily accepted in language, for writers are continually expanding their play with words, the myriad meanings a given word may have, its flexibility when placed beside another, as well as the emotional reverberations of sound and memory which decidedly affect all reception. i am interested in film which allows itself such double crossing and play. each of the films i have submitted for viewing vary considerably in content and yet are tied to one another by their form's *gestalt*, which is a stagey modesty contrived to show, ever more glaringly their desire to be read, well. i have tried to construct a body of work which supercedes logic and yet is entirely "understandable" the way music is moving and precise beyond explanation. (however i will make an attempt at some very brief explanations of the films i have sent.)

Barens

ANGUS MUSTANG

a short trip around, like a poem or a nostalgia for what you never had or knew anything about. we pick up speed around the equator. ANGUS MUSTANG is paralleling different travels, the physicality of travel pointed to, most clearly in the soundtrack and the pacing of the film, with the referees of travel's many orphans springing through the implied history.

1996, 16mm, color/so, 4m, $20

WOMAN STABBED TO DEATH

WOMAN STABBED TO DEATH is a short film concerned with both the apathy of human receptivity and the perverse nature of free floating paranoia so artfully engrained in women. it is a tiny horror film, with the soundtrack skipping blithely over the literal graves of millions and the metaphorical grave of one's feelings of safety.

1996, 16mm, b&w/so, 8.5m, $20

FLOWER, THE BOY, THE LIBRARIAN

it's a love story, with the usual dashing figures and old habits of spelling, repetition and listing.

"In a certain way, the title tells you everything, the simplicity of S. Barber's FLOWER, THE BOY, THE LIBRARIAN is somewhat misleading in terms of its content or how the hidden poetry of those contents are discovered. The work hints at a vast space which takes the form of these three characters (the flower, the boy and the librarian) but, at the same time seems not to be fixed on these things, but to represent something else, something mysteriously luminous." — Gregg Biermann

1997, 16mm, color/so, 5m, $20

SALAMANDER O' DICTUS

a playful and jolly look at war, illness and accidental murders. royalty and oceanic intrigue, more limbs and other body parts are removed, or floating free of their, well where they ought to be. i thought about soza boy and young private john ho, but what i made seems too pretty or abstracted, and it's funny. an unreliable narrator, perhaps, but also a woman i know who said "i'm serious about silly."

1997, 16mm, color/so, 8m, $20

THESE HORIZON

a sonnet, the fifties family travel, through, say america, or time, a fascination with the exciting future, the image is purposefully jerky and toy-like with the casio keyboard beats a (faux) dated take on the serial pieces to come later. the entirely is falling apart, or so close to falling, toy machines. metamorphosis, there's not so much really put down, but a lot of pointing and elbowing.

1997, 16mm, color/so, 12m, $25

METRONOME

METRONOME is both the most straightforward, as well as the most difficult of my films. it is very dear to my heart. the radio play soundtrack is off-set by the intractable images "spaces." the former seems to balance precariously between kitsch and true heartrending emotion and the latter is referencing the asceticism of seventies minimalism (in experimental film) with the impenetrable intellectualism becoming increasingly moving as the film progresses. the marriage of these two elements is an odd tension, the tale of the play, the threat of limb extraction, asks the necessity of "whole and what the elements are which compose complete."

1998, 16mm, color/so, 15m, $25

PORNFILM

it's pretty graphic, regis and his wives, the alcoholism, loneliness and misunderstandings, a stiff babe and toy computer-like scanning of the entirety, o'henry ending, resolution is delivered, that's an aria of cease.

"It's pretty cute, but I felt kinda sick watching it." — Anne Killelea

1998, 16mm, color/so, 4m, $20

SHIPFILM

a nautical haiku of sorts.

1998, 16mm, b&w/si, 4m, $20

Edgar A. Barens

AUTOMONOSEXUAL

Music: Brian T. Tibbs

The term *automonosexual* describes the psychological state in which an individual is able to achieve sexual gratification by viewing his/her reflection during masturbation. The film AUTOMONOSEXUAL depicts the fantasy and self-fascination necessary for sexual narcissism, and serves as an autobiographical account of the sexual frustration and isolation felt in the age of AIDS. Shot entirely through reflections in the mirror, the explicit sexual imagery throughout the film is often obscured by the manipulation of light and texture. The musical score uses repetitious percussion to emphasize the ritualistic nature of the act while its industrial aspects reflect the homosexual's isolation in an increasingly homophobic society.

1988, 16mm, b&w/so, 3m, $25

Daniel Barnett

MORNING PROCESSION IN YANGCHOW

A young girl drying her hair; a woman wringing a cloth washed in the river; a funeral in the early yellow light.

Note: Must be rented with THE CHINESE TYPEWRITER for $70.

1978-1981, 16mm, color/so, 3.5m

THE CHINESE TYPEWRITER

An essay with concentric analogies: body language, style of writing, and the styles of education and administration, THE CHINESE TYPEWRITER was photographed in 1978 after the fall of the "Gang of Four."

Type is set by hand and then machine for the "letter" press, and the pages are bound. School children are drilled; they study, they dance. Life and work is taken in snapshots and then passed around. The sounds of history and ideology in music and noise, spoken English and Chinese mix didactic. Teacher is administrator is helmsman.

"Barnett brings to the surface the country's fierce and vital mechanistic energy, while leaving the fragrant residue of humanity.

"[THE CHINESE TYPEWRITER] exemplifies the politically committed film that defies the strict rubric of avant-garde." — Gregory Solman, *Boston Phoenix*

"An alarming, funny, gorgeous work!" — Susan Orlean, *Boston Phoenix*

1978-1983, 16mm, color/so, 28m, $65

THE OGRE

The first episode of a serial in which every episode is identical.

1970, 16mm, b&w/so, 10m, $20

PULL OUT/FALLOUT

Junkfilm assemblage from 50 prints of a trailer for a James Bond film.

1974, 16mm, color/so, 4m, $10

WHITE HEART

"The film is (more than any other I have encountered) caught in the act of saying something, and we are just as free to contemplate the act itself as the things said." — Konrad Steiner, *Cinematograph #1*

A rare reversal print which should only be rented for projection under the best circumstances with excellent picture and sound reproduction and a well-cleaned and maintained projector known to be scratch-free and gentle to prints.

1975, 16mm, color/so, 53m, $150

TENENT

A meditation on a few frames of film in which a woman turns earth with a spade.

1977, 16mm, color/si, 5m, $15

POPULAR SONGS

Junkfilm assemblage with favorites from Italian Opera.

1979, 16mm, color/so, 18m, $35

ENDLESS

"Although constructed from thousands of still images of Chicago, ENDLESS maintains a complex relationship to the photographic image. Time and space seem to compress or implode into a contradictory experience — one which is fluid, yet static, sculptural, yet two-dimensional, of the present yet of the past. The images are layered both horizontally and vertically, creating 'endless' variations of time and space which are unable to be contained within the fixed boundaries of the film frame." — Kathy Geritz, Pacific Film Archive

1987-1990, 16mm, b&w/si, 45m (18fps), $90

THE CUBIST IN MEXICO

Self-portrait in San Cristobal.

16mm, color/si, 5m, $15

SCOTT BARTLETT

METANOMEN

"METANOMEN harnesses a kind of rhythmic conflict. The film is tense and out of this tenseness arises the vision of an enigmatic girl, set in opposition to a man shown as a contrasty profile. The two characters are set in a flux of manipulated technology run wild: the balance of forces that keeps man and woman alive in the web of the great industrial culture." — *The Wittenberg Torch*

1966, 16mm, b&w/so, 8m, $15

OFFON

"The language of OFFON is evocation. We gaze at these iconic forms hypnotically, much the same as we are drawn to fire or water, because they make us aware of fundamental realities below the surface of normal perception." — Gene Youngblood

"OFFON is so striking a work, so obviously a landmark, that it has been acquired by virtually every major film art collection in America, from the Museum of Modern Art to the Smithsonian Institute." — Sheldon Renan, Curator, Pacific Film Archive

1968, 16mm, color/so, 10m, $20

MOON 1969

"The interrelated convolutions and spasms of image, color, and sound that filmmaker Bartlett creates is the cumulative effect of his pioneer work using negative images, polarization, television techniques, computer-film, and electronic patterns all compressed into a visual punch that directs one where he normally would not go with a film — on a trip in search of the human soul." — Paul Brawley, *The Booklist*, American Library Association

1969, 16mm, color/so, 15m, $25

LOVEMAKING

"Bartlett's film, in the judges' opinions, most closely approximated their idea of what an erotic film could be — an imaginative, suggestive, artistic, non-clinical evocation of the sexual act." — Bruce Conner, Maurice Girodias, Arthur Knight, San Francisco International Film Festival, 1971

1971, 16mm, color/so, 13m, $25

SERPENT

Sponsored by the Guggenheim Foundation.

The serpent embodies the primal chaotic life force in mythic symbology. SERPENT uses natural and electronic imagery to particularize this creative force. The visceral impact of this marriage of metaphors brings about a union of irreconcilables, fire and water, nature and civilization, extremes of hot and cold.

1971, 16mm, color/so, 15m, $25

MEDINA

Producer: Ron Stevenson

A documentary about the old cities of Morocco. Bartlett sleptwalked into an awakening culture.

"It is as if all the impulse toward lyrical pattern in Bartlett's film work had found an objective correlative in the walls, the steps and tiles, the dense calligraphic decoration, the shaded windows and veiled eyes of the city." — *The New York Times*

1972, 16mm, color/so, 15m, $25

1970

Sponsored by the American Film Institute.

1970 — the year of the moon shot; the year of the Bartlett's only son, Adam; the year Scott's life peaked in high harmony and discord with the American culture.

This autobiographical film presented so thorough a summation of Bartlett's personal work that it rendered him harmless for years to come.

1972, 16mm, color/so, 30m, $50

SOUND OF ONE

The classic, meditative movements of T'ai Chi Ch'uan harmonize with nature and camera as a solo figure executes the forms. The camera as acolyte witnesses the transit of body, ground and sky as the man moves from oceanside cliff, to forest, to mountain and finally to the austere city-space of a studio where, perhaps, his body had been all the time.

This film's graceful visual dignity is appealing for studies in martial arts, yoga, dance, body movement, film as art and to anyone interested in the confluence of eastern and western culture.

Awards: Filmforum; Sinking Creek Film & Video Festival.

1976, 16mm, color/so, 12m, $20

GREENFIELD

Working and playing hard at a northern California commune — fast-paced cutting to Taj Mahal's "Happy to be just like I am."

1977, 16mm, color/so, 14m, $20

HEAVY METAL

A graphic disintegration of violence in Chicago, 1929. Original pre-swing jazz recordings by Earl Hines and Tiny Parham.

1979, 16mm, color/so, 12m, $25

MAKING SERPENT

The filmmaker narrates MAKING SERPENT, a documentary film which carefully describes the creative process behind SERPENT, his award-winning short. MAKING SERPENT is a step-by-step teaching device that explores film techniques such as: how to structure a non-verbal narrative; how to shoot film for editing; how to find universal, archetypal images in nature and daily life; how to render images in imaginative graphic forms; how to make exciting visuals inexpensively. Shown together with SERPENT, MAKING SERPENT becomes an important educational aid for film students and art students alike.

"Eisenstein's *Film Form* continued on film." — Bruce Baillie

"I consider it a reasonable antidote to some of the loose pretensions of structural film." — Stan Brakhage

"I was never interested in experimental film until I saw MAKING SERPENT." — Lydia Smedda, Film Teacher, Vienna, Austria

"I wish they had shown it when I was a film student." — Tom Charns, Gas Station Attendant, California

1980, 16mm, color/so, 32m, $50

MAKING OFFON

In the summer of 1967, Mike MacNamee, Glen McKay and Scott Bartlett met for America's first electro-videographic jamb. Bartlett's film loops and McKay's light show liquids were mixed through a video effects bank and the results were filmed by MacNamee directly off the studio monitor with a rented kinescope camera.

Bartlett edited a portion of this material and then built a soundtrack with the help of Tom DeWitt, who had also supplied many of the original film loops, and Manny Meyer, electronic sound composer. The finished film was called OFFON.

In 1980, Bartlett recreated the event in a video production class at UCLA. With his students' help he composed a video primer: MAKING OFFON. Wipes, keying, feedback — all the standard functions of a studio switcher — are first illustrated and named, then woven into a sound and picture puzzle of the '60s.

A MUST for all video students, especially when shown along with the original OFFON.

1981, 16mm, color/so, 18m, $25

LE ANN BARTOK

aka Le Ann Wilchusky

SKYWORKS, THE RED MILE

Editor, Director: Dody Cross; Photography: Air to Air, Ron Boff; Free fall, Bud Bell; Ground, Dody Cross; Skydivers: Bob Brown, Ed Luby, Bud Bell, Chirp Navrotski; Sound: Carol Spitzer, Jeff White and Ron Boff.

Documentary of conceptual artist Le Ann Bartok Wilchusky's "Skyworks, The Red Mile," dropped from 7,500 ft. altitude with skydivers, kinetically danced over the Pennsylvania countryside. This "Dropped Object" unrolled in free fall creating a line one mile long which altered the sky space dramatically. Shorter red pieces, held by the skydivers in free fall, spiral in and out as the skydiver as performer is held in G force. A visual symphony of falling lines.

1973, 16mm, color/so, 9.5m, $15

SKYWORKS, WIND & FIRE

Editor: Le Ann Bartok Wilchusky; Photography: Free Fall, Bud Bell and Bernie Wilchusky, and Le Ann Bartok Wilchusky; Skydiver: Bob Hall.

Film of "Dropped Objects" falling from 8,000 ft. altitudes with skydivers as performers. This film of a conceptual artist's work is a document of Skyworks but also meant to be expressive as an art film. A film of meditation revealing the cosmic breath as Skyworks pieces fall at the rate of 120 to 135 miles per hour. A breathing language of light and knowledge. Performance-controlled flight. Gyres cycling in and out — the mystic spiral. A perception of light and space as energy lines alter the environment temporarily.

1975, 16mm, color/si, 8m, $15

TINA BASTAJIAN

I am a Los Angeles-born and San Francisco-raised film/video artist. My work has screened in festivals and institutions throughout the United States, Canada and Europe. My film, YELLOW ARIA, has garnered awards from the San Francisco International Film Festival, Ann Arbor Film Festival and the Marin Film Festival. I have received funding from the NEA, Film Arts Foundation, The City of Pasadena's Artist Fellowship and Arpa's Foundation for Armenians in Film, Art and Music.

My video, PINCHED CHEEKS AND SLUR IN A LANGUAGE THAT AVOIDS HER has screened in various venues and schools. This included an art history lecture tour, *Aesthetics of Displacement/Displaced Aesthetics* by art critic and curator Neery Melkonian. Her lecture dealt with topics related to contemporary artists in the Middle Eastern Diaspora(s).

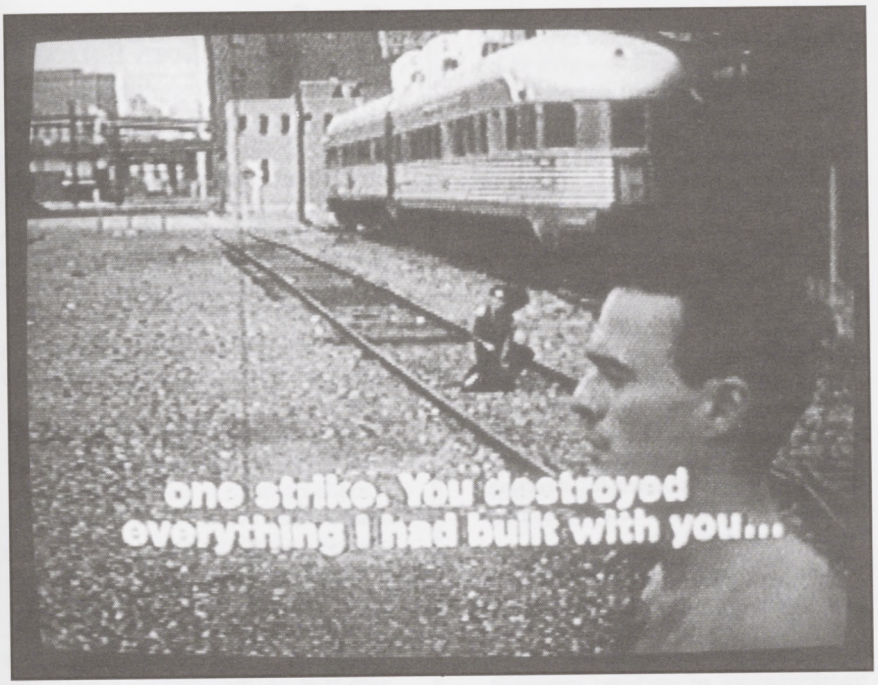
In my work I explore language, culture, desire, memory, alienation and the relationship between and beyond these themes. Using subtitles, other languages and their translations, I build tension between image, text and silence. In PINCHED CHEEKS I explore the point where language is the site for concealing racial biases. I delve into the paradoxes of these "sites" to evoke deeper questions. In YELLOW ARIA the symptoms of the loss of the loved object revolve around self-expression and desire. I experiment with dialogue synchronization to accentuate this gap where language fails, and in essence film language allows me to bridge this gap. In OYSTER BAR the auto-erotic reverie in French struggles with a pseudo-intellectual voice-over, yet the voice-over cannot permeate the woman's experience. It is the collision of these realities I find interesting.

My work has unfolded to writing, installation and teaching video to youth, as I develop other projects.

OYSTER BAR

A speculated encounter where pointed glances and sucking oysters provide an ambiguous and ironic backdrop. The woman devours her oysters and ignores his language as she explicitly describes her love for the erotic crustacean.

Note: In English and French with subtitles. 1984, 16mm, b&w/so, 6m, $20



Yellow Aria by Tina Bastajian

YELLOW ARIA

YELLOW ARIA is a symptomatic view of the lover at work, constantly on the edge of savoring the moments when passion and neurosis overlap. By layering different forms of expression, the film allows language and action to intertwine to demystify love and passion.

Rather than a sentimental account, YELLOW ARIA is a humorous and ironic series of vignettes which form confessional outbursts of the symptoms of losing the loved object of Desire. With a decidedly female perspective, it simultaneously undercuts and sympathizes with these outbursts to acknowledge that the women have the ability to express this out of balance behavior with beauty and dignity. Baroque pillars fill the frame to create a background for the film. The women orators, statuesque, protrude and extend from this structure while the silent man becomes embedded in the facade. This elevated architecture posits the paradox of YELLOW ARIA: what is ugly about love is also monumental.

Awards: First Prize, Experiments in Form, SF Int'l Film Festival, 1987; Prize Winner, Ann Arbor Film Festival, 1988; Honorable Mention, Marin Film Festival, 1987.

Note: In English and Italian with subtitles.
1986, 16mm, color/so, 13m, $40

PINCHED CHEEKS AND SLURS IN A LANGUAGE THAT AVOIDS HER

PINCHED CHEEKS AND SLURS IN A LANGUAGE THAT AVOIDS HER layers a prosy monologue with a static image of a mirror reflecting a table, a woman and a young girl. The girl's voice-over recounts a hazy 1970 Sunday sky, as she fidgets uncomfortably, as her image is dissolved in and out amidst the idle after-church chatter. The girl explores her sense of belonging and estrangement to a culture and a language that is both familiar and alien to her. The girl is drawn to the woman, as the ambiguous background track in Armenian questions the woman's presence because of the color of her skin. The mystery and wisdom of Armenian coffee and the reading of the coffee grounds challenge racial slurs, and add an ironic twist to the relationship between the girl and the woman, and the viewer.

Note: In English with Armenian subtitles.
1994, VHS, color/so, 11m, $30 Home; $60 Other

Videotape compilations for sale:

TWO FILMS BY TINA BASTAJIAN: YELLOW ARIA AND OYSTER BAR

See film descriptions above.
1984/1986, VHS, 19m, $35 Home; $70 Other

YANN BEAUVAIS

R

R is a very simple film, flickering and panning which in its silence induces a fugue of rhythms. The central part of the film is based on a transcription of a Bach invention for two voices.

"[T]hese images are not totally arbitrary (in fact, we see a field in front of an 18th-century house where an orchestra played an 'air ... of Bach'), they are totally dependent on the score: they play the filmmaker's score .... So R is a reconstruction, an orchestration of a landscape, of the real, which privileges the vision and the will of the artist as well as the specifically 'plastique' aspect of cinema." — D. Dusinberre, *Musique Film* 1986

(From the original film; two other versions have been produced for two screens.)
1976, 16mm, b&w/si, 3m, $6

TEMPS DE METRE

Either the meter: a unit of measure.

Either the photogram: a space/unit in a film strip.

Either 24fps: a speed unit of the apparatus.

Either the screen: canvas without retina, the metre squared.

Either the projection: the metre taken to its cube.

The sum total of these units produces its meanings. Abstract value or small essay on communication, the metre dictates, tires us by its arrogance, its relentlessness. The tacit agreement is what is at stake in this film whose projection at the limit is superfluous. In this sense it also questions the measure of the *Maitre*.
1980, 16mm, color/si, 17m, $30

SANS TITRE 84

SANS TITRE 84 employs photos of the Arc de Triomphe which are then cut into vertical, horizontal and diagonal strips. The serial aspect of the photos invokes time, shaping time which subverts the still photos. The Arc transforms itself by coupling with itself. The instantly recognizable identity of the object is thus short-circuited, creating tension in the gaze which seeks to re-establish that lost identity, for the object gets lost in its twice-doubled image and must reconstruct itself, dismembered. The image paradoxically and simultaneously gives of itself in order to withhold. The Arc de Triomphe's power is such that, even though heavily reworked through the

strips, it tends to efface this reworking. Hence the necessity of twinning the screens. Offering a twin, if not an identical one, which will attack the "much longed for" (politically, symbolically, touristically) object. Movements are simulated, realm of imitation, simulation of cinema. The film presents false movements. The work of fiction.

Note: This film is to be projected in double-screen form; two projectors are necessary.

1984, 16mm, color/si, 14m, $40

VO/ID

VO/ID places side by side two distinct texts, one in French, the other one in English. Both texts deal with art and politics, with politics of art and its market. The field occupied within the art world by experimental films and their makers is investigated. Two distinctive soundtracks (sexuality on one side, philosophy on the other) distract the viewer from his understanding of the written word. Between the two visual texts, bilingual puns are produced, including a third text (language). This new text authorizes a horizontal reading of the film which contradicts the flow offered by the two screens. Word after word the third text makes fun of, a mocking parody of, the seriousness of the Discourse.

Note: This film is to be projected in double-screen form; two projectors are necessary.

1985, 16mm, b&w/sound on cassette tape, 7m, $25

AMOROSO

"A film sparkling with diamond-like fragments of Italy. A film of passion — passion for places (the landmarks of Rome), passion for the masterworks of experimental film (the evocation of Kenneth Anger's EAUX D'ARTIFICE through images of the same Tivoli fountains), and above all, passion for color (the warmth of Roman stone, the deep green of summer vegetation, the rich reds and yellows of the 16mm emulsion itself). After the cerebral rigor of more formal work, a joyous cry from the heart." — Scott Hammen

1986, 16mm, color/si, 14m (18fps), $30

DIVERS-EPARS

"Glimpse of cities, countryside, rivers. Intriguing, fleeting images of Florence, London and particularly Paris — clearly the filmmaker's home, so intense is his vision of it, so strong his attraction to its lifeblood, the Seine. The eerie colors of the *bateau-mouche* floodlights blend with a purely filmic chromatic intensity. The textures, the meticulous montage, the alluring colors, create something of the same celebration of place through provocative artifice found in Christo's wrapped *Pont Neuf* (which is fleetingly seen in the film).

"Bringing some of AMOROSO's Roman passion home to the city which inspired the imposing formality of his earlier films, Beauvais begins to merge the two poles of his works. The synthesis is exciting." — Scott Hammen

This film is a series of shot or found sequences (about, of cities that I frequent) which, in the editing, display a fluidity and continuity eluding narration. The sequences are shaped by the editing according to various arrangements which respect the film's possible direction: passage from one place to another, from one moment to another.

To pass, bridging one point to another, is to transform oneself, become other. The film employs certain leitmotives which relaunch the flow and facilitate diverse transformations of scattered sensations. This film, although renewing lyricism, does not deny formalism which it uses in another manner, while taking into account the meaning/possible meanings produced through linking images and their evocative passage.

1987, 16mm, color/so, 14m, $30

LIGNE D'EAU

First sketch of a new work staging the movements of objects and machines. From one screen to another, without changing quay one changes lines or boats. Zazie is no longer in the metro.

Note: this film is to be projected in double-screen form; two projectors are necessary.

1989, 16mm, color/si, 8m, $25

SPETSAI

At first a diary film of a sojourn on a Greek island last January. Originally filmed in Super 8 then blown up to 16mm, the film has undergone a supplementary transformation, after editing, by the joining of a text. The text permits a suspension to the film unfolding, in that it makes the image pass into the background while also giving it, the image, another signification. Play upon text and image which enables, starting the elements of a diary, souvenir, an approach into other areas, just as DIVERS-EPARS sketched in its own way another approach.

1989, 16mm, color/sound on cassette tape, 15m (18fps), $30

SOFT COLLISIONS (DREAM OF A GOOD SOLDIER)

Co-directed with Frederick Rock.

A found-footage film about the war. A film which inscribed his refusal of the manipulation of the media coverage of the last holy war of the Americans and their allies. No image of that war which was also a media propagandist war. An evocation against the stupidity of war in seven parts.

Note: This film is to be projected in triple-screen form; three projectors are necessary.

1991, 16mm, color/sound on cassette tape, 15m, $50

SID A IDS

The appearance of AIDS has unleashed a media hysteria that pushes indiscriminately for a return to traditional values. In the face of the accusation, victimization and discrimination of the sick, this film tries, in the form of a cinematographic work, to articulate a renunciation of the use that is made of the illness, according to a particular visual form. The film proceeds by discourse; in effect, it is a verbal film.

The use of a text permits a certain distance from the film's effects, but these are re-introduced by the appearance and treatment of words that underscore the reading of the film; the visual violence of the film is a literal accompaniment. The film is a critique of the discourse and the images, of the production of words, surrounding AIDS.

SID A IDS primarily explores the response to the disease as it has happened in France. The film attempts to provoke reflection on the issues surrounding AIDS without leaving the context of experimental cinema.

1992, 16mm, color/si, 10m, $25

NEW YORK LONG DISTANCE

A film about my relationship to New York since 1962. It deals with the distance between a memory and the image of this memory, a distance one always tries to abolish.

1994, 16mm, color/so, 9m, $25

GORMAN BECHARD

BARTHOLEMEW

BARTHOLEMEW is a tale of violence as seen from a little girl's perspective with the camera playing the role of the little girl. From her bitchy mother to "Bart," her Mom's lecherous suitor, and to her violent and deranged demise, this is one day in the life of a little girl that will disturb and anger and stay lodged in the viewer's memory for a time to come.

1983, 16mm, b&w/so, 8m, $20

THE ONLY TAKE

THE ONLY TAKE is about what happens when a total idiot is hired to shoot a porno/snuff flick. When told by his director that a little vaseline on the lens will give the film an "artsy, *Penthouse* type effect," the idiot cinematographer wipes on globs of the petroleum jelly just before the director yells, "Action!" And though we hear what is going on, the vaseline prevents us from seeing any of the "action."

THE ONLY TAKE is a very funny, very sick little film.

1983, 16mm, color/so, 2.5m, $12

PAIRS

PAIRS is a comic delight where blinking is not allowed. The film's synopsis: "A lot of tits and two asses."

1985, 16mm, b&w/si, .5m, $7

TO WHAT ARE MUTUAL ATTACHMENTS DUE

TO WHAT ARE MUTUAL ATTACHMENTS DUE is an experimental short, using always potent and sometimes comic imagery and numerous overlapping soundtracks to tell the tale of a couple who had dated and since broken up. Their lives are meaningless and empty. They've got the eggs, but they need a good breakfast.

1985, 16mm, b&w/so, 3m, $12

PSYCHOS IN LOVE

Directed, produced, edited, photographed, co-scripted and co-scored by Gorman Bechard, PSYCHOS IN LOVE is a black comedy take-off on the horror genre.

"Joe is a bar owner who has no trouble meeting women and getting dates. The problem is that he is a psychopath who ends up killing them — generally when he finds out they like grapes! Then he meets Kate. She hates grapes and, coincidentally, is a psychotic killer. Their love blossoms, but their drains block up due to the disposal of their victims. No problem. The plumber turns out to be a cannibal. Crazy, sick, bizarre? Yes, but not without quite a few laughs." — *Video Movie Guide*

"Loaded with juicy and clever satire and one-liners. This is a film that should be sought out." — *Video Times*

"The surreal pathos is hypnotically worthy of Jarmusch or Downey." — *Hartford Courant*

1986, 16mm, color/so, 88m, $125

TWENTY QUESTIONS

TWENTY QUESTIONS deals with life, death and everything ... well, sort of. Nineteen people from all walks of life were chosen at random and each locked in a room for approximately eleven minutes (the length of one 400 foot roll of film), during which time they were asked to answer twenty questions ranging from, "What do you do when you discover your lover has AIDS?" to "Fur coats?" to "The contents of your refrigerator's bottom shelf?" to "Why do you litter?" to "The right to bear arms?" to "Welfare?" and so on. The results are a sometimes funny, often moving, usually surprising, and always revealing examination of social, moral and religious viewpoints.

1988, 16mm, color/so, 60m, $100

STEPHEN BECK & JORDAN BELSON

CYCLES

CYCLES is one of the earliest and most complex collaborations between an independent filmmaker (Belson) and a video artist (Beck). And it is currently the only Belson film in general distribution in 16mm. Using Swami Sri Yukteswar's diagram of the *yugas* (the cycles of life) in *The Holy Science* as an inspiration, Belson and Beck created a visual/audio experience that combines Belson's spiritual animation and imagery created with Beck's direct video synthesizer. Belson: "CYCLES is comprised of one sequence repeated twelve times, each time with electronic and cinematic variations .... Each segment of CYCLES represents a period in the cycle of human development"; Beck: "From the start we agreed that the final work would be as much a fusion of film and video elements as we could possibly make it, and that when it was finally done, we could release it both as a 16mm film and as a videotape." — from MacDonald, *A Critical Cinema 3* (University of California Press, 1998), pp. 79, 80, 90

1975, 16mm, color/so, 10m, $40

ADAM BECKETT

EVOLUTION OF THE RED STAR

Music: Carl Stone

Colored pen-and-ink drawings, like topological maps of biomorphic objects, grow and evolve from the red star. Once the master image is formed, this continuously throbbing, pulsating sight is used to ring changes based on years of optical work. Music and picture work together to create a mood of ecstatic tranquility. The bright colors, beautiful music, surprise at the end, etc. make this a good film for young children.

Awards: Sinking Creek Film & Video Festival, 1973; Washington National Student Film Festival, 1974; Brooklyn Independent Filmmakers Exposition, 1974; Vanguard Int'l Competition of Electronic Music for Film, 1974; Humboldt Film Festival, 1974.

1973, 16mm, color/so, 7m, $25

HEAVY-LIGHT

Music: Barry Schrader

This is one of those abstract animated films in which colored, richly textured light moves in a black, three-dimensional space. The pictures and the electronic score are unified in a strict struc-

ture made of three main sections which progressively develop three subsections. This film may look like it was made using computers or video to the uninitiated, but only animation and mucho optical printing are to be seen herein.

Awards: Sinking Creek Film & Video Festival, 1973; Athens Int'l Film Festival, 1974; Humboldt Film Festival, 1974.

1973, 16mm, color/so, 7m, $25

Flesh Flows

Intricate animated line drawings, erotic and surreal, are transformed during three chapters from their base existence at the beginning into a continuous flight through a space filled with luminous clouds of flowing purple and turquoise gases. Hence we are shown a path from the carnal to the cosmic.

Awards: Sinking Creek Film & Video Festival, 1973; 10th Chicago Int'l Film Festival; Humboldt Film Festival, 1974; Ann Arbor Film Festival, 1974; 13th Foothill Int'l Independent Filmmakers' Exposition; Orange Coast Film Festival, 1974.

1974, 16mm, color/so, 6.5m, $25

Sausage City

Music: Brillo

Starting with a white screen a city of interlocking boxes evolves, always moving, constantly changing perspective. After a while, this group of sausages begins to emerge. They are a thoroughly rendered (using fancy colored-pencil technique) bunch of sausages. As time passes there get to be a whole bunch of sausages; in fact, the screen becomes one mass of seething, throbbing, pullulating life. The ending is a surprise.

Awards: Humboldt Film Festival, 1974; Ann Arbor Film Festival, 1974.

1974, 16mm, color/so, 5.5m, $20

Kitsch in Synch

This is an abstract animation that seems to get laughs. The soundtrack is why, mainly; it sounds like a large group of demented ducks enthusiastically and persistently seeking oneness with the all, via energetic chanting. BUBUBABU!!! The imagery is elaborate, brightly colored, and every single damned beat in the soundtrack has its own little bump.

Awards: Best Sound Score, Cinemedia, 1975; Marin County Fair, 1975.

1975, 16mm, color/so, 4.5m, $20

Ericka Beckman

Cinderella

In a musical treatment of the original fairytale, Ericka Beckman's CINDERELLA breaks apart the story and sets it to the mechanical repeats of a game, where Cinderella is projected like a ping-pong ball back and forth from the hearth to the castle, never succeeding in fulfilling the requirement of "the Cinderella." The bewitching hour arrives again and again, always too late. Mixing genres, the film begins on a naturalistic outdoor setting, and then into animation and computer graphics, becoming progressively more abstract and creating a delirious terrain that teeters on its internal logic and manic rhythms. A departure from Ericka Beckman's early non-narrative work, CINDERELLA approaches a full-blown musical production, replete with narrative closure and lip-sync delivery of the soundtrack, written collaboratively by Beckman and Brooke Halpin.

"Although no less fraught with psychodrama than Disney's, Ericka Beckman's CINDERELLA drops the sibling rivalry and Oedipal underpinnings, boiling the material down to an enigmatic meditation on the nature of socialization — while exhibiting the filmmaker's characteristic use of pinball imagery, stutter-stop development, incantatory songs, and dreamlike condensation." — J. Hoberman, *The Village Voice*

1986, 16mm, color/so, 25m, $85

Andrea Beeman

Guedra

GUEDRA interweaves filming of the mysterious, entrancing Guedra dance with interpretative footage and documentary footage of daily Moroccan life. An ancient Moroccan dance, the Guedra is performed by a woman whose enigmatic hand and finger gestures complement the polyrhythmic movements of her body. The meanings of the intricately cadenced fingerwork have long been lost.

In the film, the Guedra dance is performed by Jajouka, a soloist and company member of Ibrahim Farrah's Near Eastern Dance Group. Glimpses of Moroccan life — people, colors, textures, the countryside — entwine Mr. Farrah's choreography, ultimately imparting my interpretation of the essence of the Guedra's long lost meanings.

1991, 16mm, color/so, 19m, $45

Coni Beeson

Circle the Earth

Anna Halprin and a hundred dancers protest war.

VHS, color/so, 30m, $30 Home; $60 Other

Circle the Mountain

Dancer Anna Halprin exorcises the Mount Tam killers through group dance.

VHS, color/so, 40m, $30 Home; $60 Other

Freedom on the Inside

Five San Quentin prisoners find self identity in spite of their surroundings.

VHS, color/so, 30m, $30 Home; $60 Other

Health on Wheels

Ray Andersen. Sponsored by National Testing Services.

A documentation of health testing of 30,000 California cannery workers. A labor management effort using mobile testing units, a highly successful method for finding killer diseases.

16mm, color/so, 15m, $15

Holding

Two young women in love communicate through fantasy and touching in a rhythmic buildup, merging time concepts. Flashes of the past blend with the present and future in a collage of themselves, the hills, the sea and their sexuality.

16mm, color/so, 13m, $15

The Letter

Actress: Mary Lucas; Music: Kenneth C. Jacobs; Voices: Rosemary Bock and William Neil.

A symbolic rape by the Devil and a renewal of self worth.

VHS, color/so, 17m, $25 Home; $50 Other

The Now

"These are my past lives when my lovers were black and my lovers were white, when I was male and when I was female." A reincarnation.

16mm, color/so, 17m, $25

Unfolding

Heterosexual lovemaking as poetic expression.

16mm, b&w/so, 16m, $25
VHS Sale: $60 Home; $100 Other

Watercress

Episodes in alternative lifestyles.

16mm, color/so, 13m, $20

WOMEN

A sardonic film about the cliches laid on women.

16mm, color/so, 13m, $20
VHS Sale: $25 Home and Other

JON BEHRENS

"Seattle filmmaker Jon Behrens has been developing his unique style of cinema since the early 1980s. Critics have described his films as 'dreamy,' 'atmospheric,' 'disturbing' and 'seductively alienating.' His films have been screened in film festivals and alternative venues throughout the [world].

"Reminiscent of the underground films of the '60s, his films are filled with time-lapsed cinematography, multiple exposures and film solarization. Relying only minimally on actors or story lines, Behrens communicates his themes primarily through the visual image. ..."
— Flicker Cinema Journal

SYMMETRY

Screenplay: Duane Wright; Music: Common Language.

SYMMETRY is a sad and psychedelic tale of a spiral-like downfall of a young woman, following the breakup with a boyfriend. Heavily filtered light, monotone dialogue, and foreboding aerial footage. One of very few Behrens films with actors and dialogue.

1991, 16mm, b&w tint/so, 13m, $30

REFLECTIONS

Original Music: Rubato

Surrealistic, dreamy, atmospheric, hypnotic. Super high contrast journey through a collection of past life experiences. Heavily filtered light, shadows, multiple exposures, and film tinting. Almost an extension of the late '80's Behrens film entitled *Exposures*.

1992, 16mm, b&w tint/sound on cassette tape, 12m, $30

LIQUID

Timmi Harrop and Crispen grace the screen in this liquid-like atmospheric industrial performance piece. Multiple exposures, water, and some really strange underwater cinematography shots create this environment, drowning the viewer in symphony of sight and sound. This film was the first in a series of what I call water-related cinema. It was well-received during its Summer 1993 release and was screened at many film festivals in the United States and Europe.

1993, 16mm, b&w/sound on cassette tape, 3.5m, $15

Jon Behrens, left

UNDERCURRENTS

Original Music: Rubato

The sister film to an earlier Behrens film called REFLECTIONS, surrealistic, dreamy. ... A hypnotic, super high contrast journey through underwater landscapes, superimposed over time altered urban scenes. Heavily filtered light/shadows and multiple exposures. The third and final installment of the Behrens "Urban Landscape" series.

1994, 16mm, b&w tint/sound on cassette tape, 12m, $35

GIRL AND A BICYCLE

This film was the first and last film that was supposed to be the first in a series of collaborations with fellow artist and friend Rasha Refaie. It is a film that was inspired by a dream that Rasha had about a girl who is awakened by a lump under her pillow. She removes the pillow to find a silver-colored egg. She then puts the egg into a small pouch and leaves her house and gets onto her white bicycle and pedals away. The film then takes the viewer through a succession of scene changes. Scene after scene of Rasha pedaling through city streets, parks and ultimately the graveyard where she discovers that she has a really bad bloody nose. She can't stop it because she can't find her silver egg.

1995, 16mm, b&w/sound on cassette tape, 15m, $35

THE MOVEMENT OF LIGHT AT NIGHT

This film is made up of footage from an untitled film from years earlier and new footage shot by me and fellow filmmaker and friend Steve Creson. The film consists of timed exposures of light layered on layer after layer. The film was then intercut with split screen sections. This film was the first full color motion picture that I have done and it is also the first collaboration with filmmaker Steve Creson. The film also contains an original soundtrack by long-time friend and film score maker Rubato.

1996, 16mm, color/sound on cassette tape, 5m, $15

SEVEN MINUTES IN MAY

The film is made up from footage that I shot of a performance artist Kitty the Fire Eater doing her fire-eating routine at the Pike Street Cinema on the last night of its life. I then took all the footage and cut it up into sections not more than 11 inches long. I then added more footage of an organic nature that I had shot earlier and repeated the process. I then took all the cutup footage and put it into a garbage bag and cut it all back together at random. This film is inspired by Wm. S. Burroughs' early cutup poems. The film is not seven minutes long and it was not shot in May. I chose the title the same way: I cut up a page out of a magazine and came up with SEVEN MINUTES IN MAY.

1996, 16mm, color/si, 2m, $20

DESERT ABSTRACTIONS

I had wanted to make this film for many years. It was not until the summer of 1996 that the film finally came together. Again with the help of Steve Creson we loaded up all of our cameras and gear and hopped onto a plane and flew to Arizona where I wanted to shoot a film that was in the same vein as earlier films like UNDERCURRENTS, REFLECTIONS and *Exposures* but this time I wanted to study the rock formations and colors of northern Arizona and southern Utah. I used a lot of multiple exposure and time lapse cinematography techniques. The film also contains an outstanding musical score by Rubato.

1997, 16mm, color/sound on cassette tape, 12m, $35

STAN'S SALON

When I was on holiday/film shoot in Boulder, Colorado in the summer of 1997 I was spending a lot of time hanging around with writers, poets and book publishers (I am none of the above). The poet and friend Darrin Daniel heard that one of my heroes, Mr. Stan Brakhage, was doing these film salons at the University of Colorado. We saw some incredible imagery; I got to meet Stan and was so inspired by the event that the moment I arrived home to Seattle I made this film. My first fully hand-painted film.

1997, 16mm, color/si, 3m, $20

FLUFFY FLUFFY CALM CALM

[FLUFFY FLUFFY CALM CALM] is sort of a film poem — it is a story of a week in the life of an eyeball. The viewer sees the eyeball darting around and also sees what the eyeball sees as well. The week has been condensed down to nine minutes. The film was an experiment that worked. I shot all the eye shots, using my friend Letitia Tyler, on two hundred feet and shot all the other shots on another two hundred feet and never made a work print. I went right into cutting the negative together not ever seeing what the film looked like projected. I just wanted the editing to be all part of the eye theme. When I had a print made I was hoping that it would all say something. And it did.

1998, 16mm, b&w/si, 10m, $30

JAMES BENNING

11 x 14

James Hoberman chose 11 x 14 as one of the top ten films of the seventies (*Film Comment*, January 1980) and later wrote in *The Village Voice*:

"One of the most praised American avant-garde films of recent years, James Benning's 1976 feature is a laconic mosaic of single-shot sequences, each offering some sort of sound/image pun or paradox. At once a crypto-narrative with an abstract, peekaboo storyline and fractured, painterly study of the midwestern landscape, 11 x 14 points toward the creation of a new, nonliterary but populist cinema."

1976, 16mm, color/so, 83m, $300

AMERICAN DREAMS

"... A description of the form of AMERICAN DREAMS is deceptively simple: along a narrow border at the bottom of the screen a handwritten transcription of Arthur Bremer's diary crawls from right to left; a series of chronological baseball cards from the career of Hank Aaron are shown in a steady cadence, first the front (usually a photo), then the reverse side (batting statistics, etc.). Finally, overtitles indicate by year the sources of the soundtrack's fragmentary speeches and songs. ... AMERICAN DREAMS is far from unrestricted in its horizons. A clear 'sense of the ending' is limited by two inevitable acts: Bremer will shoot Wallace; Aaron will break Babe Ruth's record. As a work energized by an autobiographical impulse, Benning nonetheless hides himself in the shadows of time. It isn't necessary to know that Bremer was Benning's neighbor in Milwaukee or that the filmmaker counts among his greatest achievements pitching batting practice to the Milwaukee Braves in 1962. As externally shaped and motivated as it appears to be, AMERICAN DREAMS is marked by a dark and self-conscious meeting of personal and public desires ...." — Paul Arthur, *The Appearance of History in Recent Avant-Garde Film*

1983, 16mm, color/so, 56m, $200

LANDSCAPE SUICIDE

"[T]he murderers in James Benning's LANDSCAPE SUICIDE are a paranoiac teenage girl and a taciturn Wisconsin farmer. The reconstructive narratives take the viewer through the slants of minds in disturbance, through the ambiguities that surround any act of violence. Both Bernadette Protti, who killed a more popular classmate with a kitchen knife, and Edward Gein, who shot a storekeeper's wife and then took her body home and cut it up, provide exemplars of 'I couldn't stop.' The homicides allow Benning to deal in emotion that is external to him (yet deeply felt), while imbuing his trademark 'still' images of roads, trucks, billboards, buildings and trees with newly charged meaning. ... As strong as Benning's photography is, it's the talking head sequences that prove most chilling. The power of Rhonda Bell's portrayal of Protti is such that there are moments when we're convinced she's the real killer. So, too, with Elion Sucher's Gein, who looks like he's been struck between the eyes with a heavy object, his head so caved-in by dementia. There is no actual violence here — save the disembowelment of a deer — but LANDSCAPE SUICIDE leaves you feeling like a witness nonetheless." — Katherine Dieckman, *The Village Voice*

1986, 16mm, color/so, 95m, $300

O PANAMA

O PANAMA's elegant montage denotes a subject that is always on the verge of collapse. This episodic narrative "opens spaces in the film where the audience can enter into the story with its own experiences."

1986, 16mm, color/so, 30m, $125

USED INNOCENCE

I am not a journalist or a detective and I must admit I wouldn't have even noticed this case but for her beauty. I wrote her on June 1, 1986. I read 3,000 pages of trial transcript that summer, over 300 newspaper articles, and began to visit her in prison. Her case was very confused. Lots of people with no hard evidence. No smoking gun covered with fingerprints. She was found guilty of murder. A single mother had been shot at point-blank range. Her two sons of nine and eleven tried to stop the bleeding. Someone did this at two-thirty in the morning. In the middle of their sleep. She claimed to be innocent. I found her very complex: a self-taught Marxist/Feminist politically involved with prison reform, a hard core lifer, and at times, a naïve, southside Milwaukee Polish girl ....

1988, 16mm, color/so, 95m, $300

NORTH ON EVERS

"... NORTH ON EVERS *charts the cross country ride by master framer of landscapes and is subtitled in handwritten text that moves across the frame. Benning overturns the notion of an easily consumable product at the outset,*

as he forces the viewer to take in all the sounds and images .... What finally emerges is an extremely evocative picture of what's happened and is happening in this country from someone who would clearly like to feel patriotic today but finds patriotism very difficult. I would venture that Benning's filmmaking is directly connected to the sense of overload: he forces us to take in both the shots and the subtitles, the past and the present, the sounds and the images. This is a country defined by such overstimulation and excess, and one of the best things about Benning's narrative scrapbook is that it never allows us to imagine that either one of the texts is sufficient to encompass his subject's complexity. To make this film Benning had to make the same trip twice. To watch it once is to be distracted, but in an evocative and resonant manner — to be drawn away from Benning's travels and alienations and reminded of one's own." — Jonathan Rosenbaum, *Chicago Reader*

1991, 16mm, color/so, 87m, $300

DESERET

"James Benning marks the centennial of Utah's statehood with his excellent experimental documentary, DESERET. As befits its structuralist maker, the film examines the imposition of human design, both physical and conceptual, on nature. A chain of beautiful, static shots frame details of Utah's landscapes, from windswept waters, to snowy pines, to immobile oil derricks and silent government buildings. Meanwhile, texts from the *New York Times* describing the state's social history, 1852 to the present, are read in voice over. Just as the terrain is contained within human constructs — Indian paints mark rocks, graffiti mark the Indian paintings, the graffiti are enclosed in the filmmaker's frame — the state's human inhabitants are circumscribed by the stringent codes of Brigham Young and his burgeoning Mormon sect — fascinatingly described in the *Times* pieces — and that group's resistance to outside control and interference. (DESERET was the people's original choice, rejected by Washington, for the state's name.) Benning imposes his own strictly defined filmic formula, and it's that intriguing complicity that gives DESERET the authority to transcend mere prettiness. ..." — Hazel-Dawn Dumpert, *LA Weekly*

1995, 16mm, b&w/color/so, 82m, $300

FOUR CORNERS

"Sometimes dreams are wiser than waking." These words, attributed to the Oglala Sioux medicine man Black Elk, are the final bit of text to appear in veteran filmmaker James Benning's FOUR CORNERS which uses a specific geographic location to pose larger questions about the United States. Here, the geographic and wholly imaginary place Four Corners, that favorite tourist destination where Colorado, New Mexico, Arizona and Utah meet, becomes a kind of theoretical ground zero, the site from which Benning can give voice to other, pointedly unofficial sort of spurious conspiracy (the history of the United States), but one in which each sound and each image hints at a story not yet fully told (the *histories* of the United States.)." — Manohla Dargis, *LA Weekly*

1997, 16mm, color/so, 80m, $300

UTOPIA

The opening credits for UTOPIA read: "Except for some additional ambience, the entire sound track of this film has been taken (without permission) from: *Ernesto Che Guevara, the Bolivian Journal*. A film by Richard Dindo. The images were found in the desert landscape from Death Valley south to, and crossing, the Mexican border." The text at the end of the film concludes: "A sidewinder moving across the desert sand leaves in its wake an angled trail of parallel *J's*. A Kangaroo rat ingesting seeds produces water by extracting hydrogen and oxygen from their carbohydrates and recombines the gases into H_20. Ridges in its nostrils trap the moisture it exhales. Waiting in stillness, the snake swallows the rat whole and immediately begins to absorb the water from its tissue. Hours later a circling roadrunner grabs the sidewinder behind the head and shakes it violently breaking the snake's back. The next day with several inches of snake tail still protruding from its mouth, the roadrunner continues to slowly dissolve the other end, absorbing the water from the sidewinder — and the Kangaroo rat."

1998, 16mm, color/so, 93m, $300

ALAN BERLINER

CITY EDITION

"The newspaper page ... you have very loud and noisy headlines ... you have a mosaic space made up of unconnected items from every part of the world at once ... the total discontinuity, the total lack of storyline in (telegraphed) news ... is as sophisticated as Picasso ...." — Marshall McLuhan

1980, 16mm, b&w/so, 10m, $30

MYTH IN THE ELECTRIC AGE

Themes of earth, air, fire and water amidst the rhythms and confused intense sensations of modern life. With commentary by Marshall McLuhan.

1981, 16mm, color/so, 14m, $30

NATURAL HISTORY

From there to here ... from then to now.

The soundtrack features 33 frogs, 22 birds, lion growls, bomb whistles, a heartbeat and the chromatic scale.

1983, 16mm, color/so, 13m, $30

EVERYWHERE AT ONCE

EVERYWHERE AT ONCE is a musical montage, a synchronized symphony composed from an infinity of elements at hand: piano chords and cable cars, cocktail jazz and broken glass, looney tunes and telephones, elephants and xylophones, violins and vultures, orchestras and roller coasters .... A journey in images at the speed of sound.

These collage films are drawn from a vast personal library of sounds and images, steadfastly accumulated over many years. This randomly assembled and ever-expanding pool of elements serves as the basis for a form of *bricolage* — cultural artifacts and residues, odds and ends accumulated over time and transformed into works attempting to bridge a wide range of poetic horizons: the actual with the possible, pre-history with science fiction, magic with science fact, the medium with the message. Ultimately these films document my need to put order to my universe, a place burdened by my need to make the puzzle fit the pieces.

1985, 16mm, color/so, 10m, $30

INTIMATE STRANGER

INTIMATE STRANGER is the story of my grandfather Joseph Cassuto, a Palestinian Jew raised in Egypt whose lifelong passion for Japan created confusion and conflict in his post-World War II Brooklyn home. What emerges is a curious legacy — admiration and love from his Japanese business associates; resentment from his family. Depending on who you ask, my grandfather was either a romantic adventurer or a shirker of family responsibility; a man at the center of historic events or a nobody. INTIMATE STRANGER walks the fine line between sorting the dirty family laundry and polishing the precious family jewel.

Awards: First Prize Blue Ribbon, American Film/Video Festival; First Prize Nonfiction, USA Film Festival; Special Jury Award, Cinema du Reel, Paris; Special Jury Citation, Black Maria Film and Video Festival; Audience Award, SF Int'l Film Festival.

Exhibition: NY; Sundance Film Festival; Cinema du Reel, France; Jerusalem; London; Rotterdam; Yamagata, Japan; Wellington, New Zealand; SF; Miami; Denver; LA; Philadelphia; USA Film Festival, Dallas; Margaret Mead; Black Maria Film and Video Festival; Citylore.

1991, 16mm, b&w/color/so, 60m, $150

WALLACE BERMAN

"James Dean is a myth. And Wallace Berman's a myth. I can't really think of a lot of them, but they're myths because they really were that talented and they really were that influential on the people around them." — Dennis Hopper

"Figure moving through darkness suddenly illuminated in a random harsh light .... Young, hawk-face intensity, straight ahead stare, super cool, zoot suit type attire topped by brush cut hair straight up, with young woman in tight black dress disappearing suddenly in room behind stage .... 'Who was that?' ... 'That's Wallace Berman' came the anonymous reply with an authority that implied all had been said." — Walter Hopps

ALEPH

"This film took a decade to make and is the only true envisionment of the sixties I know." — Stan Brakhage

1958-1976, 16mm, color/si, 10m, $45

STEPHANIE BEROES

LIGHT SLEEPING

LIGHT SLEEPING is an erotic fantasy of sensual love between a human and an animal ... a woman and a cat. Each comes to this meeting joyously, each gives and receives affection. During this sensual encounter, human and animal spirits are joined, become one. Human and animal become like each other, and become more than what they are by themselves ....

The inspiration for the film came from Karu, the black male cat who lives with me. The woman is myself played by my friend Georgianna, who is a natural "cat-lover." And on one level the film has a special meaning for any who may feel close to the cat spirit, or appreciative of cat psyche and movement and being. But I hope people can have a purely intuitive flight of imagination response/understanding of this dream of woman and cat ....

The sounds do not destroy the visuals, but are one with the visuals, are sourced in the visuals, and so, sound and visual work with, not against, each other.

1975, 16mm, color/so, 4m, $6

RECITAL

This is an experimental film with several experimental concerns, but mainly attempts to explore relationships between text and image. The text is a series of love letters and the theme is to objectify adolescent romantic love. The image centers on a typical romantic scene, a woman seated in a landscape reading a love letter. RECITAL is structured as a stream-of-consciousness narrative, and is feminist in the sense that there is a chorus of women's voices telling a feminine perspective of a part of every woman's social conditioning.

"Stephanie Beroes' film, RECITAL, addresses the state of 'woman in love.' As opposed, however, to a Lawrentian reading of the situation — a cascade of images of erotic transcendence — Beroes takes a more distanced look at the phenomenon. And it is one that views the situations as fraught less with ecstasy than with risk and pain. ... Beroes' goal is a kind of distanced deconstruction of the experience, in an attempt to view it with the lessons of knowledge and time." — Lucy Fisher, film critic and scholar, New York

1978, 16mm, color/so, 20m, $40

VALLEY FEVER

Inspired by Merleau-Ponty's statement, "there is a perpetual uneasiness in the state of being conscious," this film has to do with questions of perception, the way we see things. In an experimental, non-narrative context, the film presents a man and a woman who carry on a disjunctive conversation, superficially about the effects of illness on perception, actually about their mutual inability to perceive the world from any other than a personal viewpoint. They each set up a projector and show each other footage of their respective hallucinations under the influence of fever — images of the desert, palms, swimming pools, and the American suburban landscape. The hallucination sequences make a lyrical counterpoint to the formal, structured lip-sync sequences.

"[A] graceful craft evident in everything from the hand-held camerawork to the jump cuts and other kinds of transitions." — Jonathan Rosenbaum, *The Soho Weekly News*

1979, 16mm, color/so, 20m, $40

DEBT BEGINS AT TWENTY

"DEBT BEGINS AT TWENTY, by combining semi-fictionalized and documentary material, is as definitive a record of the Pittsburgh punk scene during its nascent underground phase as anyone could possibly hope for. That it also succeeds as an extremely engaging character study of some of the movement's most colorful figures is a testament to Stephanie Beroes' facility for combining a series of 'miniatures' with empathy as well as to the unusually natural character of the participants in what elsewhere has been an excruciatingly arch subculture." — W.T. Koltek, WYEP-Radio, Pittsburgh

"An 'AKG mike' is indicated, Dick Tracy-like, with an arrow in one subtitle over a shot that allegedly shows us (Bill) Bored sitting alone; and when Sesame Spinelli, a vocalist with the Dykes, looks up the hero in the final sequence (preceded by the title 'Six Months Earlier') and winds up making love with him to a joyfully gyrating camera, the self-conscious acting and embarrassed, banal dialogue between them is happily lingered over. DEBT BEGINS AT TWENTY provides as much honest fun as a day on the beach." — Jonathan Rosenbaum, *The Soho Weekly News*

1980, 16mm, b&w/so, 40m, $75

THE DREAM SCREEN

"In THE DREAM SCREEN, Stephanie Beroes' concern is with the positioning of woman in the cinematic and cultural imagination. She employs, as her central trope, the legend of Pandora's box — a focus that allows her to examine woman's figuration in both a classical film and an ancient myth. THE DREAM SCREEN proceeds as a multilayered experimental narrative — that operates on three distinct levels. It intercuts footage from the silent film, *Pandora's Box* (1929), with Beroes' own drama of a modern-day equivalent of Pabst's 'femme fatale.' The sound track intensifies this melange by providing commentary on the career of Louise Brooks — taken from her autobiography. Superimposed on these segments is a third tier of interview material with a contemporary Louise Brooks look-alike, who discusses her problematic relationship with her father. Through this intertextual montage, Beroes not only re-writes the Pabst classic, but examines the mythification of woman, and its articulation in the cinema." — Lucy Fischer, University of Pittsburgh

1986, 16mm, b&w/color/so, 45m, $125

MICHAEL BETANCOURT

A SELF-REFERENTIAL FILM IN 30 SENTENCES

A SELF-REFERENTIAL FILM IN 30 SENTENCES is silent. During the course of the film, a camera slowly zooms out of a video monitor sitting on a box with a mirror behind it reflecting back the camera filming the monitor, forming a double layered feed-back loop: the camera/monitor, and the mirror/camera (a second mirror is behind the camera). The framing of these two mirrors does not fill the screen, creating a series of visual layers of uncertain spatial depth.

Against this image, approximately thirty sentences slowly scroll up the screen telling a self-referential story. In the beginning, each is formulaic, "This is the __th sentence ...." (Which is quickly dropped.) But as the film progresses it introduces a character, Joe, and a banal narrative about his day; however, this story is continually being interrupted by the self-referentiality of the sentences, and their discussions about how the story is going nowhere and the nature of self-reference.

The film is a critique of self-reference and a satire on those techniques used by Godard in some of his work, *e.g., Passion*.

Awards: Director's Citation, Black Maria Film and Video Festival, 1994

1994, 16mm, color/si, 5.5m, $30

THE STORY OF IT

Narrators: Ben Fried, Mary Betancourt

THE STORY OF IT is a narrative about language. It uses the psychological novel in short form about how the word "IT" grew up to become a whole, adult individual not relying on other words for its existence. This story is not just an allegory for humanity, it is also a paradox about the ambiguities of language. "IT" is not the only word that relies on other words for its content — this is the problem with all language, that meaning is a result of specific context.

The film is told by two narrators who speak at the same time, one male the other female; the woman's voice begins before the man's, but is gradually overtaken by it during the course of the narration, so that the man's voice actually finishes the story begun by the woman.

Exhibition: Rebus Gallery, Denver, 1994; Unquote TV, 1995.

1994, 16mm, color/so, 2.5m, $30

THINGS

Narrator: Mary Betancourt

THINGS is about nothing, literally. Its content is the concept nothing, and the problems that arise when nothing is discussed. It logically argues what happens when a film is about "NOTHING" and the discussion becomes the meaning: nothing can never be just "NOTHING" — it always has an objective value that can be discussed; hence, nothing is something ....

The discussion is framed within a series of small, abstract images of color and black & white forms reminiscent of Yves Tanguy, the surrealist. These pictures have text superimposed over them and read for the viewers (they are sometimes very hard to see against the image). Underneath this narration is a "noise" track that distorts and almost interferes with the voice-over, but not quite.

A list runs across the bottom of the screen, enumerating at first words that refer to objects, but that have more than one possible meaning, gradually shifting toward words that have only one meaning, but do not refer to anything tangible. It is a list of abstractions whose focus shifts as the narrative progresses.

Exhibition: Rebus Gallery, Denver

1994, 16mm, color/so, 5m, $30

Videotape compilations for sale:

SELECTED WORKS: MICHAEL BETANCOURT

This 20-minute videotape includes five of Michael Betancourt's most popular works. THE STORY OF IT tells a fairy-tale story of the word It; POST FILM is a short revealing the cliches of art films; FOUR FATHER questions the authority of photography; A SELF-REFERENTIAL FILM IN 30 SENTENCES is a five minute zoom that begins and ends with feedback; ACTION MOVIE is his transposition of action painting aesthetics into motion. Funny, challenging, paradoxical — these works are both intelligent and entertaining.

1994-1996, VHS, color/si/so, 20m, $20

RICHARD BEVERIDGE

I was born in Wyoming, usually reside in California. I've been a Canyon Cinema member since 1977 (staff member three years). I did graduate film studies at the University of California and as a Vietnam war photographer.

I've exhibited films, paintings and photographs internationally; films shown at San Francisco Cinematheque (two solo), Pacific Film Archive, Midnight Movies, Erotic Film Festivals, Found Footage Festivals, PBS, Anthology Film Archive, etc. (NEA production grant 1986).

I have explored film from its most minimal constituents (frame, emulsion, sprocket hole), to highly complex edited works, utilizing archival/found footage montaged with creatively filmed/taped images and sounds. These elements are poetically combined in editing, sometimes being purposely used in aleatory combinations/discoveries.

MAKE ONESELF A VISIONARY

My intent has been to use film as a tool to document, analyze, and resolve those intellectual/spiritual stages in my own and others' life development. Also to further articulate our relationship with the emerging trans-national-electro-theocracy; our lives understood as Biocentric rather than Anthropocentric. We are evolution wherein life becomes aware of itself.

When I interviewed Luis Buñuel (*Rejourney to the Land of the Tarahumaras*, Mexico, 1981) he told me emphatically that he wanted to "put a bomb behind the brain of all the intellectuals" and furthermore, he would "spit on the spirit." This Zen slap from my film guru sent me on a continuing worldwide pilgrimage on the trail to the Holy Grail. I found only a gold-plated spaghetti strainer and was 96'd from Eden for giving the friendly serpent the fruit and eating out a consenting Eve.

Currently I'm working on "Infernal Paradise" (Mutiny on the Student Loan), two years of doctoral research in Tahiti.

Have fun, be a nice person, and don't make a god-damned mess!

"Mountain Hermitage" from *Biofeast* by Richard Beveridge

ROCK SPRINGS

Know thyself, for that is the very thing you can know best. Where I had come from and why. A "Roots" film about a dusty Wyoming town. Deals with my visiting, for the first time in twenty years, the town of my birth, meeting relatives I had heard of but never known, and searching into the past to understand how they, and I, had gotten to the town of Rock Springs. It is a sociological document of a "Boomtown" built in an area of probably the greatest concentration of usable coal in the world.

1976, 16mm, color/so, 30m, $60

HEADS OR TAILS

A length of picture and sound made to be projected from either the heads or tails end. Complex optically-printed loops are contact printed onto double perforated film and optical sound is added over the sprocket holes on either side. As an exploration of the concept of off-screen space, the film has no beginning nor end. It is a long thin object wound on the core of a reel. Though an original idea of the film as infinite, others, such as Cornell/Brakhage, have dealt with same.

1977, 16mm, color/so, 5m, $35

SF TO LA

Filmed in twelve hours with four thousand frames down Pacific Coast Highway One. Made totally "in camera," an attempt at the most minimal film conceivable, every frame and sprocket hole of the original 100 feet make up the picture and sound. A film made really by Eastman Kodak. This film may be projected backwards as well. Sprocket hole sound.

1977, 16mm, color/so, 2.5m, $30

TURN TO YOUR GODS DOGS

A film which investigates possible combinations of sound and image, specifically sync and voice-over sound, with and without image. Highly re-edited sound tracks from old newsreel and recent documentary footage are re-combined with their correct and/or incorrect image to form a narrative dealing with the political machinations leading to an amphibious assault upon a nude beach called "Eden." An homage to Buñuel and Fellini. First screen appearance of the singing dog Andalou. One of the most damning indictments of the sex and violence in "Hollywood" films, an altogether shocking and hilarious political satire.

1977, 16mm, b&w/so, 17m, $45

KEEP BRIGHT THE DEVIL'S DOORKNOBS

Dedicated to Leonardo daVinci from whom I quote, "the act of procreation and the members employed therein are so repulsive, that if it were not for the beauty of the faces and the adornments of the actors and the pent-up impulse, nature would lose the human species." Though a serious ode to the cinema's origin as a peep show, this film has been called "too punk" for even punk audiences. X-rated. Confiscated by Kodak Lab., Hollywood.

1978, 16mm, color/so, 5m, $35

FAREWELL TO FLESH

Brazil's Carnaval invaded with Bolex, tape recorder and chutzpah. Filmed in Bahia and Rio De Janeiro, the greatest spectacle in the world, and the closest thing to the theatre of cruelty which Artaud proposed. A Theatre in which violent and thrilling physical sensations crush and hypnotize the spectator-participant, seizing one as if by a whirlwind of higher forces. Brazilians have remarked on the fine photography and sound in the film. Entirely without narration, the film is a purely poetic subjective impression.

1980, 16mm, color/so, 40m, $70

WHO'S WHO IN THE KOOK CAPITAL

A swashbuckling newsreel-diary of visual anthropology. Segments include the Bums and Winos Ball, Bruce Conner's punk party at the Deaf Club, Beatitude Poets Reading, Canyon reunion picnic, the Dali Lama in Marin, a nude beach, US frisbee champ, marijuana reform festival, the Hookers Ball, dancer Thea, and the singing dog contest. Part one of a continuing series studying the variety of human types. Inspired by Henry Miller's *Book of Friends*.

1980, 16mm, b&w/si, 30m, $60

WONDERS OF THE UNSEEN WORLD

Sounds and images gathered from ten years of journeys around the world are sensitively combined with pre-existing stock material from multifarious sources. This work is an experimental use of the compilation documentary form, considering the complex inter-connectedness of all things happening all at once in the world.

What is inferred is a feeling for what is variously termed the "World-Soul." Subversive as this may be, it assumes the beginnings of the one world consciousness all thinking persons aspire to.

Documentary technique is expanded also with the use of sound itself as compilation in addition to the images, the passionate wedding of the two forming their own poetic narrative. This new use of sound reflects the current interest in world music [and includes] sounds of nature, industry, and liturgy from a wide cross-section of traditions.

"The audience was stunned." — Sean Kilcoyne, Director, Vietnam Vets Video

1990, VHS, b&w/so, 40m, $70 Home; $210 Other

BIOFEAST

A deep ecology sequel to my last film/video WONDERS OF THE UNSEEN WORLD. Further thoughts on living in the world and the practice of studying and knowing one's own life.

This artwork is a Prayer to the Creator and Requiem for the Millennium. Sounds of a volcano, surf, brook and birds are blended with comforting words from anonymous voices, concluded by an excerpted Requiem Mass composed from great liturgical masses from the last thousand years. (Note: this unusual soundtrack was digitalized and transferred via Dolby "B" equalization. Scrambled and muted sounds, as well as things that seem to be mistakes in the track, were included for effect.)

The visuals include lyrical superimpositions of the micro and macro-cosmos, a tormented man, and showers of light flashes. Hand-tinted and scratch-off portions of the original black-and-white film are concluded with a series of color stills from near and far.

1994, VHS, b&w/color/so, 25m, $60 Home; $160 Other

CATHEXIS

The cartoon CATHEXIS is an animated short Existentialist Koan with Sig Freud for seasoning. An early film to which I have returned after many years of artwork, travel and study. Perfectly depicts the condition of all who have lived intensely upon the edge and have weathered madness, suicide, physical debility, and sublime ecstasy. Regrettably, the character's final words are inaudible and I have forgotten what they were.

16mm, color/so, 2.5m, $30

DAVID BIENSTOCK

NOTHING HAPPENED THIS MORNING

Acting: Christopher Kelley and Rhea Samaras; Photography: Paul Glickman; Sound: Itzhak Barouch; Titles: Richard Evans.

Nothing happens and everything happens — in the simplest of experiences there is a complexity and a vitality unknown and unfelt until the moment when we begin to let its wonder filter into us and flow through our bodies, our minds and our souls. When that happens the ordinary world becomes extra-ordinary — the magic of the universe is within each moment and is perceived on as many levels as we can contain. NOTHING HAPPENED THIS MORNING attempts to capture this state of consciousness in the first 20 minutes of an ordinary-extraordinary morning.

Awards: First Prize for Experimental Film, Chicago Int'l Film Festival, 1965; Shared First Prize, Ann Arbor Festival and Tour, 1966; Meritorious Participation Award, SF Int'l Film Festival, 1965.

Exhibition: Festival of Two Worlds, Spoleto, Italy, 1966

1965, 16mm, b&w/color/so, 21m, $45

BRUMMER'S

Cast: Robert Summers and Sudrey Shaw in main roles. Photography: Charles Powers; Sound: Itzhak Barouch; Editing: David Bienstock and Joel Freedman; Assistant Director: Joel Freedman; Electrical and Sound Consultant: Lee Osborne.

"The most rigorously experimental film of the festival." — Ernest Callenbach, judging Bellevue Festival, 1967

"[A]tmospheric, fourth and fifth dimension chit-chat." — Jonas Mekas, *The Village Voice*

"... This is every young couple in the world, holding every conversation they will ever hold. Bienstock's film simply outclasses everything else shown all evening: It was very good." — Roger Ebert, *Chicago Sun-Times*

Awards: First Prize, Second City Short Film Competition, Chicago, 1967; Third Prize, Bellevue Film Festival, 1967; Special Prize, SF Int'l Film Festival, 1967; Honorable Mention for student film, Chicago Int'l Film Festival, 1967; Award of Merit, Independent Filmmakers Competition, St. Lawrence University, NY.

16mm, color/so, 10m, $25

GREGG BIERMANN

Gregg Biermann was born in New York in 1969 and became interested in avant-garde cinema after attending a screening of *Un Chien Andalou* at the age of 17. In 1994 he began screening films in Chicago with Francis Schmidt, Scott Trotter and others in what would eventually become the *x-film Chicago* series. The group screened hundreds of different films by artists from all over the world, in a dozen or so venues in and out of Chicago, before it disbanded in 1997. Mr. Biermann has created the following works in cinema:

Eye Ear Information (1990, 16mm, sound, 36m); MONTAGE (1990, 16mm, sound, 17m); Giants of the Sea (1992, 16mm, sound, 30m); YOU NEVER WORRY (1993, 16mm, sound, 20m); Detached Americans (1993, 16mm, sound, 9m); Window of Appearances (1996, 640x480 animation, sound, exhibition format 16mm, 9m); Why So Drastic, Mister Romantic? (640x480 Digital Video, stereo sound) in-progress.

MONTAGE

"In Gregg Biermann's 17 minute MONTAGE allusive often abstract images — a silhouette, some trees, geometrical light patterns — are intercut to form repetitive and rhythmic sequences. But just when you think Biermann's using set patterns, the order switches. The mysterious aura that results leaves you feeling that the images are indeed trying to say something; you just can't figure out what that is. This is OK: Biermann wants to avoid simple narrative explanations." — Fred Camper, *Chicago Reader*

"Calling a film 'Montage' would be like calling a painting 'Renaissance Perspective.'" — Ernie Gehr

1990, 16mm, b&w/so, 17m, $40

YOU NEVER WORRY

A piece that begins much like my earlier film MONTAGE but unlike that film takes several surprising turns which seem to break the film's consistency but actually point its overall structure. YOU NEVER WORRY operates in an arena where meaningfulness is anything but perfunctory. An attempt to break open the ivory tower of structuralist film ends up with a resounding short circuit — but this might not negate the work. Dissonances between areas of unrelated subject matter pervert the purity of formal concerns. It is almost as if the process and subjects are actually at odds with one another. What is interesting about the use of appropriated imagery here is that one is never sure how to view the material. The lack of the familiar ironic position leads to some disturbing places. Finally in all of this phenomena ... a strangely emotional personal overtone.

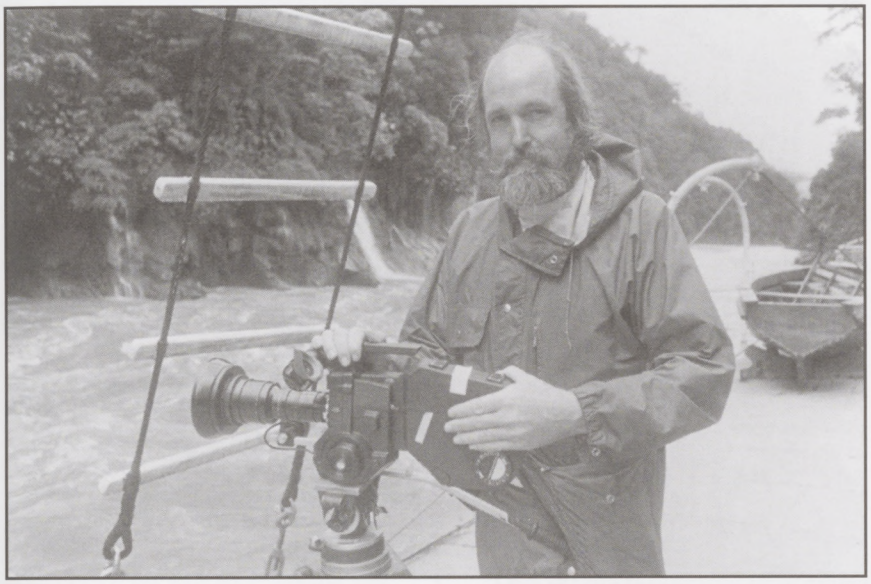
1993, 16mm, b&w/so, 20m, $45

LES BLANK

"Ralph Waldo Emerson once wrote, 'The invariable mark of wisdom is to find the miraculous in the common.' By this definition, Les Blank is one wise filmmaker. His rich body of cinematic work is filled with miracles and not just of sound and image. One can almost smell and taste aspects of his films, from GARLIC IS AS GOOD AS TEN MOTHERS to WERNER HERZOG EATS HIS SHOE; and there is a palpability to his work — a sense of detail and of place — in such movies as BURDEN OF DREAMS.

"Some people (unfortunate viewers!) assume that documentaries are didactic chronicles, usually narrated by an all-knowing and often paternal male voice. Les Blank's documentaries, from HOT PEPPER to IN HEAVEN THERE IS NO BEER?, resist such categorization. They're more often joyful glimpses of an America far from the corporate mainstream. He has been called something of an anthropologist, as he has recorded such a variety of ethnic cultures — from the music of Chicanos in CHULAS FRONTERAS, to the Serbian-American communities of Chicago and California in ZIVELI, to the Cajun and Zydeco musicians of Southwest Louisiana in I WENT TO THE DANCE. But it takes more than an anthropologist to capture Mardi Gras in New Orleans (especially the black community), as Blank does in ALWAYS FOR PLEASURE. It takes a filmmaker.

The Blues Accordin' to Lightnin' Hopkins by Les Blank



Les Blank

"Although I consider Les Blank to be a quintessentially American filmmaker, something about his work reminds me of Jean Renoir. Both are drawn to the rituals of daily life — the meals, music and festivals that bind individuals together into communities. The films of both exhibit a sharp or curious eye balanced by an expansive heart. If there's one Les Blank film title that sums this up for me, it's from a 20-minute movies of the late '60s, GOD RESPECTS US WHEN WE WORK, BUT LOVES US WHEN WE DANCE." — Annette Isendorf's Presentation of "The AFI's Maya Deren Award for Outstanding Lifetime Achievement as an Independent Filmmaker" to Les Blank, February 8, 1990, Angelika Film Center, NYC

Dizzy Gillespie

Les Blank's earliest music film focuses on Dizzy Gillespie, the great jazz trumpeter, during a club date in Los Angeles. Dizzy talks about his beginnings and music theories, and blows a lot of hot music on that famous horn.

1965, 16mm, b&w/so, 20m, $75
VHS Sale: $39.95 Home; $100 Other

God Respects Us When We Work But Loves Us When We Dance

A time-capsule report on a specific high point of the hippie/counter-culture movement of the long-ago Sixties, GOD RESPECTS US is a finely shot panorama of the action and more meditative moments occurring at the Los Angeles 1967 Easter Sunday Love-In.

1968, 16mm, color/so, 20m, $75
VHS Sale: $39.95 Home; $125 Other

The Blues Accordin' to Lightnin' Hopkins

In his own words and his "own own" music, Lightnin' Hopkins reveals the inspiration for his blues. He sings, jives, ponders. He boogies at an outdoor barbecue and a black rodeo, and takes you with him on a homecoming visit to his boyhood home of Centerville, Texas.

The film reaches past the impish bluesman himself into the Blues itself, into the red-clay Texas, into hard times, into blackness, into the senses.

Video version also contains THE SUN'S GONNA SHINE, 1969 (10m). A lyrical recreation of Lightnin' Hopkins decision to age eight to stop chopping cotton and start singing for his living.

1968, 16mm, color/so, 31m, $75
VHS Sale: $49.95 Home; $150 Other

Spend It All

SPEND IT ALL is a "perceptive, lusty lyrical documentary of some true American originals — the bayou people in Cajun country." — *Times-Picayune*, New Orleans

The Cajuns of Southwest Louisiana still retain the language, camaraderie and old world spirit of their French-speaking Acadian ancestors. The film captures the intense bravado and vitality of their lives.

1971, 16mm, color/so, 40m, $100
VHS Sale: $49.95 Home; $150 Other

A Well Spent Life

A WELL SPENT LIFE looks into the thoughts and music of Mance Lipscomb, 75-year-old philosopher-songster. Centering on Lipscomb — whom Blank described as "the closest thing to a Christ figure I have ever seen" — the film is also a revealing glimpse of a black farming community.

1971, 16mm, color/so, 44m, $100
VHS Sale: $49.95 Home; $150 Other

Dry Wood

See description under HOT PEPPER.

1973, 16mm, color/so, 37m, $100
VHS Sale: $49.95 Home; $150 Other

Hot Pepper

DRY WOOD and HOT PEPPER form a fascinating two-part documentary on the life and music of the French-speaking blacks in southwest Louisiana's Cajun country.

"DRY WOOD features the music of 'Bois Sec' ('Dry Wood') Ardoin, his sons and Canray Fontenot. Theirs is an older, rural style of Cajun music which, in the film, weaves together incidents in the lives of the Fontenot and Ardoin families. The film's highlights include a rollicking country Mardi Gras, work in the rice fields, a 'Mens Only' supper, and a hog-butchering party that takes the hog from kill to sausage.

"HOT PEPPER plunges the viewer deep into the music of Clifton Chenier and its sources in the surroundings of rural and urban Louisiana. The great accordionist mixes rock and blues with his unique version of 'Zydeco' music, a pulsating combination of Cajun French and African undertones. In addition to scenes of Clifton belting it out at sweaty dance halls, the film winds his music through the bayous and byways of the countryside (some of Blank's most stunning photography!) and into the streets and homes of his people." — Michael Goodwin, *City Magazine*

1973, 16mm, color/so, 54m, $125
VHS Sale: $49.95 Home; $150 Other

Note: DRY WOOD and HOT PEPPER may be rented together for $100.

CHULAS FRONTERAS

CHULAS FRONTERAS, considered by Prof. Juan Rodriguez (and many others) as "absolutely the best Chicano documentary I have ever seen," provides a magnificent introduction to the most exciting Norteño musicians working today: Los Alegres de Teran, Lydia Mendoza, Flaco Jimenez and others. The music and spirit of the people is seen embodied in their strong family life and sheer enjoyment of domestic rituals. At the same time Blank does not overlook the hardships, in particular the Chicano experience of migrating from state to state with the seasons for work in the fields. He makes clear the role the music has in redeeming their lives by giving utterance to collective pain.

Note: Comes with additional feature DEL MERO CORAZON (see description below).

1976, 16mm, color/so, 58m, $125
VHS Sale: $49.95 Home; $150 Other

ALWAYS FOR PLEASURE

ALWAYS FOR PLEASURE is an intensive insider's look at Mardi Gras and the myriad musical traditions the annual celebration supports in New Orleans.

On one level, it's a fairly shabby Southern city with a touristy, almost tacky overlay. But beneath the overlay is something vital, something intimately acquainted with living and dying, that marketing cannot long disguise or distort. New Orleans has a gut-level mythic quality, a resonance unique among American cities. ALWAYS FOR PLEASURE amplifies that resonance.

1978, 16mm, color/so, 58m, $125
VHS Sale: $49.95 Home; $150 Other

DEL MERO CORAZON

Stars: Leon Garza, Chavela Ortiz, Brown Express, Little Joe and La Familia and more.

DEL MERO CORAZON is a lyrical journey through the heart of Chicano culture, as reflected in the love songs of the Tex-Mex Norteño music tradition. Love songs are the poetry of daily life — a poetry of passion and death, hurt and humor, pleasures and torn dreams of desire. In the film, these songs travel from intimate family gatherings to community dance halls, from the borderlands to wherever La Raza works, lives, settles down. They are passed along, changed, and turned into new songs — always sung from the heart.

Note: See CHULAS FRONTERAS for video sales information.

1979, 16mm, color/so, 28m, $75

Always For Pleasure by Les Blank

CHICKEN REAL

An industrial short made for the world's second-largest poultry producer, CHICKEN REAL incorporates subversive bits of satire in its promotion of the assembly-line approach to mass-manufacturing food. Music recorded in North Carolina, of a local group playing all the chicken songs they knew.

"... It's [Blank's] funniest film, one that works on its own terms as a fascinating documentary on the chicken biz, and also as a humorous comment on itself.

"Surreal images abound — hundreds of chickens clucking toward a feeding belt, thousands of chicks huddled together in a giant breeding room, dead chickens flying across a table, passing through hellish flames on a conveyor, receiving giblet transplants. But the most interesting thing is that Blank evades the issue of chicken-death completely — skipping in an instant from live chickens to dead ones with absolutely no mention that birds are dying. It's the only Blank film in which death is never acknowledged — and as a result death pervades the picture as it does no other. Chicken of incomparable succulence." — Michael Goodwin, Pacific Film Archive

1980, 16mm, color/so, 20m, $50
VHS Sale: $39.95 Home; $125 Other

Sworn to the Drum by Les Blank

GARLIC IS AS GOOD AS TEN MOTHERS

"'Fight Mouthwash — Eat Garlic' is the call-to-arms of Les Blank's newest exploration of alternative American lifestyles. And why garlic — quite possibly the greatest culinary aid and natural cure-all known to mankind — should have gotten so much bad press in the first place is the curious (and distinctly political) paradox that Blank explores in his latest film. ...

"And what a film it is — Blank's best, I think. And it's absolutely obscene in its obsession with the growing and harvesting of garlic and the preparation, cooking and eating of garlic dishes — everything from whole suckling pigs to garlic soup ...."

"As in all of Blank's films, the people interviewed are beautiful, natural and full of zest for life. These garlic-lovers take great pride in their own identity, glorifying it in songs and dance and turning it into constant celebration ...." — Rob Baker, *The Soho Weekly News*

1980, 16mm, color/so, 51m, $125
VHS Sale: $49.95 Home; $150 Other

GARLIC IS AS GOOD AS TEN MOTHERS (SHORT VERSION)

A shortened version of the original 51-minute film of the same title.

1980, 16mm, color/so, 30m, $75
VHS Sale: $39.95 Home; $125 Other

WERNER HERZOG EATS HIS SHOE

In 1979, Les Blank took a brief detour from his filmic path through traditional American music to film German filmmaker Werner Herzog honoring a vow he claims he made to Errol Morris, a Berkeley student, that he (Herzog) would eat his shoe if Morris ever got off his butt and actually made one of the films he was forever talking about. Stung to action, Morris directed *Gates of Heaven*, a highly acclaimed film about a pet cemetery — and Herzog, true to his word, returned to Berkeley to consume one of his desert boots in front of a large audience at the UC Theatre. The film reveals an obsessive, self-destructive, almost super-human dimension to Herzog that illuminates many of his films; in addition it documents his strongly expressed belief that people must have "the guts" to attempt what they dream of. And Herzog adds comments on the value of cinema and the need for a "new grammar of images."

Definitely the strangest of Blank's love letters to food, and a major addition to the small shelf of films on filmmaking.

1980, 16mm, color/so, 20m, $75
VHS Sale: $39.95 Home; $100 Other

STONEY KNOWS HOW

"STONEY KNOWS HOW is an extended interview with the late Leonard St. Clair, nicknamed Stoney — a paraplegic dwarf, a carnival sword-swallower as a child and a tattoo artist since 1928. Mr. St. Clair is an ebullient little man with the gift of the gab (spoken in accents of Appalachia) and a fund of bizarre stories about tattooing and other unrelated matters. One is the tale of the widow of a Florida snake farmer who had been squeezed to death by his python. The woman apparently made a fortune touring the South with the guilty snake. 'After all,' says Stoney, how often do you get a chance to see a snake that's squeezed a man to death?'

"Not often, nor does one often have the opportunity to meet a man like Stoney." — Vincent Canby, *The New York Times*

1980, 16mm, color/so, 26m, $75
VHS Sale: $39.95 Home; $100 Other

BURDEN OF DREAMS

BURDEN OF DREAMS is a chilling but finely balanced account of what might ordinarily be considered artistic folly: German filmmaker Werner Herzog's obsession to complete the painfully plagued jungle shooting of *Fitzcarraldo*. Disaster after disaster befalls Herzog's tale of a penniless, opera-mad dreamer (Klaus Kinski) who risks everything to build a grand opera house in the jungle river port of Iquitos. Blank's film grows into a fascinating (and highly controversial) record of an obsessed genius and his battle to finish his project in the face of plane crashes, torrential rains, attacks by armed, hostile Indians, the loss of several leading actors, and the eruption of a full-fledged border war around him. The obvious irony running through BURDEN OF DREAMS is that creating the movie *Fitzcarraldo* proved just as dubious and perilous an enterprise as the one on which it was based.

"Remarkable ... one of the most candid, most fascinating portraits ever made of a motion picture director at work. ... There's never been anything else like it." — Vincent Canby, *The New York Times*

1982, 16mm, color/so, 94m, $225
VHS Sale: $59.95 Home; $199.99 Other

SPROUT WINGS AND FLY

Produced and co-directed by Alice Gerrard and Cece Conway. Edited by Maureen Gosling.

"SPROUT WINGS AND FLY is a compassionate, life-affirming, altogether extraordinary document on old-timey Appalachian fiddler Tommy Jarrell. It's a fascinating film on the theme that art, music, dance, food and earthly pleasures help human beings live joyously in the face of certain death.

"Jarrell is a fabulous fiddler and ballad singer, and his music is the focus of the film, but Blank's camera and Mike Seeger's tape recorder capture much more than music. ... Most of all, they capture the sweetness and resilience of folkways where death is acknowledged — and held back for a time with shared celebration that may be lost forever to our cowardly Burger King culture.

"SPROUT WINGS AND FLY ... offers fine old-timey music, crazy jive, a fascinating cast of backwoods characters — plus a compelling look at one of the central issues facing a civilization fast losing its sanest ways." — Michael Goodwin, *Berkeley Monthly*

1983, 16mm, color/so, 30m, $75
VHS Sale: $39.95 Home; $100 Other

THE SUN'S GONNA SHINE

A lyrical companion piece to THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS ... this film recreates Lightnin' Hopkins' decision at the age of eight to stop choppin' cotton and sing for his living. It includes a particularly fine version of "Trouble in Mind."

16mm, color/so, 10m, $25

IN HEAVEN THERE IS NO BEER?

Produced, directed and photographed by Les Blank. Edited by Maureen Gosling.

IN HEAVEN THERE IS NO BEER? is a joyous romp through the dance, food, music, friendship and even religion of the Polka. The energy and bursting spirit of the polka subculture is rendered with both warmth and a dedication to scholarship in this journey through Polish-American celebration that takes us from New London, Connecticut's "Polkabration" to the International Polka Association's convention, with a stop along the way for a polka mass in Milwaukee.

"The photography and editing, soundtrack and beautifully constructed 'true-to-life' scenes are superb. For some reason or other, I found myself alternately laughing and crying during the film. It is an unbelievably heartwarming movie." — Philip Elwood, *San Francisco Examiner*

"Mr. Blank also examines the dancers' Polish patriotism and the polka regalia, concluding that they may find a close and authentic sense of community through this form of folk art." — Janet Maslin, *The New York Times*

1984, 16mm, color/so, 51m, $125
VHS Sale: $49.95 Home; $150 Other

CIGARETTE BLUES

A microcosmic Les Blank film in which Oakland bluesman Sonny Rhodes simultaneously addresses three of the filmmaker's long-standing obsessions: death, cigarette smoking and the nature of the blues.

1985, 16mm, color/so, 6m, $50
VHS Sale: $29.95 Home; $79 Other

GAP-TOOTHED WOMEN

The filmmakers interviewed close to 100 gap-toothed women ranging in age from 18 months to 88 years, 40 of whom appear in the film, to find out what makes them tick — their interests, beliefs, lifestyles, and whether or not a space in one's teeth can make a difference. As in Les Blank's GARLIC IS AS GOOD AS TEN MOTHERS, what seems to be a trivial subject forms an arena for the exploration of cross currents of human nature.

"In addition to gap-teeth, which affected each interviewee differently, these women have senses of humor and proportion that make them extraordinarily good company. More or less in passing without half-trying, GAP-TOOTHED WOMEN also becomes a celebration of womanhood." — Vincent Canby, *The New York Times*

1987, 16mm, color/so, 31m, $75
VHS Sale: $39.95 Home; $125 Other

ZIVELI: MEDICINE FOR THE HEART

Produced by Les Blank. Edited by Maureen Gosling.

This film features the culture and music of the Serbian-American communities of Chicago and California. Made in association with Serbian-American anthropologist Andrej Simic and the University of Southern California's Visual Anthropology program, the film focuses on the vital cultural strengths of these immigrants from Yugoslavia, who helped form the backbone of industrial America. Music, dancing, the Orthodox church and other community activities are highlighted.

"Most documentaries that examine ethnic cultures in America are, by nature, dull. Les Blank's ... film about Serbians in America is fun. Much of the credit goes to the Serbians themselves, who, unlike most American ethnic groups, have not only maintained their cultural identity, but have strengthened it here. Blank capitalizes on the sensuous elements of the culture — the music, the dance, the food, the parties — and makes the necessary historical background relevant and interesting. There are ... some marvelous pieces of filmmaking." — *LA Weekly*

1987, 16mm, color/so, 51m, $125
VHS Sale: $49.95 Home; $150 Other

Marc and Ann by Les Blank

IN THE LAND OF THE OWL TURDS

By Harrod Blank. Produced by Les Blank.

Roland drives a dada art gallery on wheels and attracts more girls than he knows what to do with. Unfortunately, they seldom stick around. Can it be his chicken imitations? His dead animal skulls? His green body make-up? Can a handsome boy who feels like a Martian find happiness with earth girls? And if not, then with who? Or what?

"IN THE LAND OF THE OWL TURDS is a whimsical tale of a handsome, but decidedly eccentric young man's rocky quest for true love. Recommended." — *The Los Angeles Times*

"A well-crafted fiction about love and sex and the whole damn thing, the picture boasts an eclectic and good sound track and some promising scenes with the younger Blank, who also stars in the evidently semi-autobiographical film." — David Armstrong, *San Francisco Examiner*

1987, 16mm, color/so, 30m, $75
VHS Sale: $39.95 Home; $100 Other

J'AI ÉTÉ AU BAL (I WENT TO THE DANCE)

The definitive film on the history of toe-tapping, foot-stomping music of Southwest French Louisiana. Includes both Cajun and Zydeco greats, featuring Michael Doucet and Beausoleil, Clifton Chenier, Marc and Ann Savoy, D.L. Menard and many others.

1989, 16mm, color/so, 84m, $225
VHS Sale: $59.95 Home; $199.99 Other

YUM, YUM, YUM!

Les Blank marries his passion for spicy downhome food and his admiration for Cajuns and Creoles to create this mouth-watering exploration into cooking and other enthusiasms of French-speaking Louisiana. Features tangy music, Marc Savoy, Paul Prudhomme and other great cooks.

1990, 16mm, color/so, 31m, $75
VHS Sale: $39.95 Home; $100 Home

INNOCENTS ABROAD

A warmly amusing look at American tourists on a whirlwind bus tour of Europe. The eclectic soundtrack includes Mozart, Bob Dylan, Sandy Denny, Jonathan Richman and others.

1991, 16mm, color/so, 84m, $225
VHS Sale: $59.95 Home; $199.99 Other

MARC AND ANN

Portrait of Marc and Ann Savoy, Cajun musicians who are dedicated to the preservation and continuance of Cajun culture. Marc's an irreverent storyteller and accordion maker. His wife Ann is the mother of four and author of *Cajun Music: Reflection of a People*.

1991, 16mm, color/so, 27m, $75
VHS Sale: $39.95 Home; $125 Other

PUAMANA

This aloha-filled portrait of Auntie Irmgard Farden Aluli, one of Hawaii's best loved composers, gently focuses on Hawai'ian women's contributions to the family structure, art, music and dance. An intimate glimpse into the real culture of the islands.

1991, 16mm, color/so, 37m, $100
VHS Sale: $49.95 Home; $150 Other

WILD WHEELS

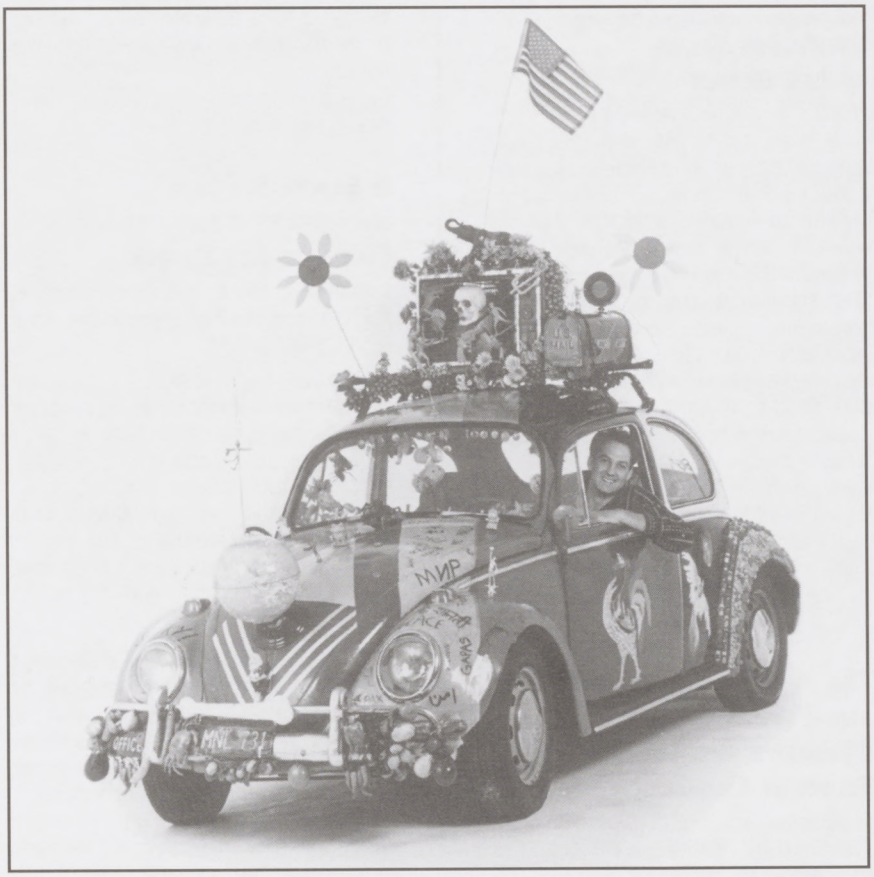
By Harrod Blank. Partially shot by Les Blank.

Harrod Blank's comic and revealing exploration of Art Cars, personally customized automobiles which reflect the individualistic spirit of their drivers. Traveling across the country in his own wildly decorated VW bug, the filmmaker discovers a memorable cast of real-life characters obsessed with transforming their cars into mobile works of art.

Note: Available as a 64-minute Director's Cut or a 56-minute broadcast version with no objectionable language.

1992, 16mm, color/so, 56m or 64m, $125
VHS Sale: $39.95 Home; $150 Other

The Maestro by Les Blank



Wild Wheels by Harrod Blank

THE MAESTRO: KING OF THE COWBOY ARTISTS

Meet Gerry Gaxiola, aka The Maestro, an ex-wage slave who gave up everything to make art for art's sake. What happens when a dedicated husband and father quits his job, adopts the persona of the Western Cowboy, takes on the entire art establishment including Christo and Andy Warhol, and refuses to take money for his art? The answer may surprise you, and just might inspire a whole new generation of aspiring Van Goghs.

1994, 16mm, color/so, 54m, $125
VHS Sale: $49.95 Home; $150 Other

SWORN TO THE DRUM: A TRIBUTE TO FRANCISCO AGUABELLA

Carlos Santana reveres him. Bill Graham honored him. Katharine Dunham wouldn't let him go home for five years. Dizzy Gillespie, Frank Sinatra and Peggy Lee are among those who swear by him. His feats of endurance are legendary among his contemporaries. He's a master of both batá drumming in the sacred tradition of Santería, Abaqua and Yezá, and secular Latin jazz and salsa styles. He's been called a Rosetta stone of African culture. Discover this enigmatic Cuban drummer who has been so historically influential in the growth of Latin jazz, pop and fusion in the US since the 1950s.

1995, 16mm, color/so, 30m, $100
VHS Sale: $49.95 Home; $150 Other

DRIVING THE DREAM

By Harrod Blank. Partially filmed by Les Blank.

Harrod Blank, who took us into the world of art cars with his epic WILD WHEELS, now focuses on the Grass Bus, the Hamburger Harley and his own Camera Van in a dauntless look at American car culture.

1998, VHS, color/so, 29m, $39.95 Home; $100 Other

Videotape compilations for sale:

SIX SHORT FILMS BY LES BLANK

This video contains Les Blank's best short films from 1960-1985. Includes CIGARETTE BLUES, in which bluesman Sonny Rhodes delivers an impassioned plea for an end to smoking; CHICKEN REAL, a comically surreal industrial made for an automated chicken-growing operation; THE SUN'S GONNA SHINE, a lyrical companion piece to THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS; GOD RESPECTS US WHEN WE WORK, BUT LOVES US WHEN WE DANCE, a classic short on Los Angeles's 1967 Easter Sunday "love-in"; DIZZY GILLESPIE, an early portrait of the jazz trumpet legend; and RUNNING AROUND LIKE A CHICKEN WITH ITS HEAD CUT OFF, Blank's first student film.

Package: 1960-1985, VHS, b&w/color/so, 83m, $59.95 Home; $99.95 Other

THE BEST OF LES BLANK: THE FINEST MUSICAL MOMENTS FROM THE FILMS OF LES BLANK

Selections from: THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS; GOD RESPECTS US WHEN WE WORK, BUT LOVES US WHEN WE DANCE; SPEND IT ALL; A WELL-SPENT LIFE; DRY WOOD; HOT PEPPER; CHULAS FRONTERAS; ALWAYS FOR PLEASURE; DEL MERO CORAZON; GARLIC IS AS GOOD AS TEN MOTHERS; BURDEN OF DREAMS; SPROUT WINGS AND FLY; IN HEAVEN THERE IS NO BEER?; ZIVELI: MEDICINE FOR THE HEART; GAP-TOOTHED WOMEN.

These selections are listed in chronological order and arranged differently on tape. Nothing repeated from BLANK BUFFET.

Prize-winning independent filmmaker Les Blank documents "true American originals," often by focusing on their music. In 20 years of cinema, Blank has recorded everyone from Dizzy Gillespie to Huey Lewis and the News. His emphasis, however, has been on the folk cultures on the periphery of American society, where music is a "natural, unfiltered reflection of people's lives and values, as well as something that fills them with delight" (Janet Maslin, *The New York Times*). From the blues of Lightnin' Hopkins and Mance Lipscomb to the love songs of the Norteño tradition of the Texas-Mexico border, to the polka halls of the Midwest, Blank's camera records more than music. As Roger Greenspun notes in the *New York Times*, "There is more art, more truth, more beauty, and more musicianship in THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS than in any music film I've seen."

Package: 1967-1987, VHS, color/so, 94m, $49.95 Home; $99.95 Other

A BLANK BUFFET: HIGHLIGHTS FROM THE FILMS OF LES BLANK

Best music, food, and people scenes from 13 films. Nothing repeated from the BEST OF LES BLANK.

Selections from: THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS; SPEND IT ALL; A WELL-SPENT LIFE; DRY WOOD; HOT PEPPER; CHULAS FRONTERAS; ALWAYS FOR PLEASURE; GARLIC IS AS GOOD AS TEN MOTHERS; SPROUT WINGS AND FLY; IN HEAVEN THERE IS NO BEER?; BURDEN OF DREAMS; ZIVELI: MEDICINE FOR THE HEART; GAP-TOOTHED WOMEN.

Les Blank is a prize-winning independent filmmaker, best known for a series of poetic films that led *Time* magazine critic Jay Cocks to write, "I can't believe that anyone interested in movies or America ... could watch Blank's work without feeling they'd been granted a casual soft-spoken revelation." His early independent films began a series of intimate glimpses into the lives and music of people on the periphery of American society — a series that grew to include Louisiana rural French musicians, Chicanos, New Orleans blacks, Bay Area garlic fanatics, German filmmaker Werner Herzog, Appalachian fiddlers, Polish-American polka dancers, popular rock and roll, Serbian-American music and religion, and gap-toothed women. As John Rockwell, writing in the *New York Times*, adds, "Blank is a documentarian of folk cultures who transforms anthropology into art."

Package: 1967-1987, VHS, color/so, 60m, $39.95 Home; $79.95 Other

DICK BLAU

UP THE BLOCK ONE SUNDAY

"Unburdened by any sort of narration or pretension to convey a 'message,' the film is a sparkle of human energy sprouting in gospel singing and music. Blau, an experienced photographer, shows us here that he's a real jazz-man of the camera as his eye dances unforcefully with the emotionality of the performers in the film." — Andrej Zdravic

Award: Tokyo Experimental Film Festival, 1984

1982, 16mm, color/so, 12.5m, $30

TINTINNABULA

Image/sound: Dawn Wiedemann and Dick Blau; Additional music: Pavel Burda, Joan La Barbara and Yehuda Yannay.

Fairy tales. We improvised them one summer in a woods on the shore of Lake Michigan around an overgrown ruin — a place where mystery seemed to lurk. The original was shot on Super 8 and subsequently altered by means of optical printing. The tales were then woven into one another, sound and image twined together, a dense underbrush filled with little treasures: from sunlit dreams to sullen demons. The effect lies somewhere between kaleidoscope and labyrinth. Twisting and turning through it all are the dozen "stories" that make up the film, stories whose flinting threads both form the larger pattern of the piece and lead to its conclusion.

1986, 16mm, color/so, 8m, $30

JIDYLL

Direction/Editing: Dick Blau; Performance/Music: Yehuda Yannay; Screenplay: Yannay/Blau; Visual Design: Jerry Fortier; Camera: Jake Fuller; Additional Performance: Valie Export as the Good Austrian and George — can you spot him? — Kuchar. From an original idea by Yehuda Yannay.

What happens when the Wandering Jew shows up in Milwaukee ... and wanders through Western history? JIDYLL (Yidl) is a collaborative venture between filmmaker Dick Blau and composer Yehuda Yannay. It is an experimental narrative that talks about Jewish experience, both contemporary and historical, through a series of performance activities, jokes and provocations, all strung together in a picaresque tale whose shape-shifting hero — played by Yannay — passes through a mid-sized American city in the course of a mythical day.

"[A] funny, poignant and provocative essay on Jewish identity, filled with a wealth of visual puns and striking images, that may amuse and disturb both Jews and gentiles." — *Milwaukee Magazine*

1990, 16mm, color/so, 31m, $60

BETH BLOCK

NOCTURNAL OMISSION

A surrealist view of a teenage boy's fascination with womanhood as he confuses his feelings between his grandmother, his sisters and a beautiful young woman. The soundtrack incorporates the boy's fears of how the world sees his obsessions.

1972, 16mm, b&w/so, 10m, $20

TITLES

"[T]he filmmaker is obsessed with shifting time, weird memories and the play of light with film frames. A bride keeps reappearing, evoking an atmosphere that might be from *The Tibetan Book of the Dead* — sinister not so much for the images but for a certain unspoken terror that the filmmaker ably evokes." — Linda Gross, *The Los Angeles Times*

1974, 16mm, color/so, 17m, $30

FILM ACHERS

To the Peter Pan song "I Won't Grow Up," a filmmaker edits himself into psychedelic oblivion. A filmmaker's film, FILM ACHERS was described by the *Los Angeles Times*' Kevin Thomas as "going beyond boredom to pain." Isn't that what making a movie is all about?

1976, 16mm, color/so, 8m, $15

TWELVE

The first three parts of a twelve-part film which explores the history of imagery. The first part consists of hand-painted and scratched film, the second part incorporates the use of negative space and the third part uses elaborate optical printing techniques to incorporate photographic imagery into the increasingly complex images.

1977, 16mm, color/so, 9m, $20

THE LOVERS

A contemplation of the card from the tarot deck, THE LOVERS examines the myths of romantic love in twentieth century America.

1978, 16mm, color/so, 3m, $10

VITAL INTERESTS

The news of two years is condensed into a single strange newscast which begins quite obviously in the past, then progresses through the present to a bizarre "future" consisting of real stories from the recent past. While the sound is unrelentingly grim, the picture reacts with comic simplicity to a world on the brink of destruction.

1982, 16mm, b&w/so, 15m, $30

THE ART OF SURVIVAL

THE ART OF SURVIVAL is a documentary film about Target: LA, an anti-nuclear arts festival which was held in downtown Los Angeles in 1982. The event drew over 5000 people to a multi-level parking structure on a sizzling August weekend to see performances, installations, games of nuclear chance, dance and music. The focus of the film is on the logistical problems encountered by the artists' coordinating committee, as well as on the hundreds of art works which were created especially for this event. Features performance artists Cheri Gaulke, The Waitresses, Mother Art, and the Chambers Brothers Band.

1985, 16mm, color/so, 30m, $50
VHS Sale: $20

JUST FOR FUN

Zoldeb, an alien from the distant star system of Sirius, has journeyed to Earth with the mission of attempting to understand the unique earthling concept of fun. His observations about parades, theme parks, baseball, bed races, mooing contests and other common earthling rituals of fun provide a counterpoint to some of the silliest music ever assembled in a single film. Rated G.

Exhibition: Suffolk County Film Festival, 1989; Philadelphia Int'l Film Festival.

1989, 16mm, color/so, 43m, $50

EARL BODIEN

PORTRAIT ONE, EARL JAMES BARKER

A framed portrait. The subject (E.J.B.) is the frame as well as the picture. The first part of the "picture" is relaxed, lyrical. The second part is a classic movie chase, abstracted to the point of pointlessness.

16mm, b&w/si, 18m, $40

PORTRAIT TWO, THE YOUNG LADY

Dedicated to a memory of Bruce Baillie.

A framed portrait. A film about hands and their employment. The purported subject, the young lady, is the frame. The "picture" takes place in some other century, and was filmed on location.

16mm, b&w/si, 3m, $15

PATRICK BOKANOWSKI

"Patrick Bokanowski, French filmmaker and artist born in 1943, has developed a manner of treating filmic material that crosses over traditional boundaries of film genre: short film, experimental cinema and animation. His work lies on the edge between optical and plastic art, in a 'gap' of constant reinvention. Patrick Bokanowski challenges the idea that cinema must, essentially, reproduce reality, our everyday thoughts and feelings. His films contradict the photographic 'objectivity' that is firmly tied to the essence of film production the world over. Bokanowski's experiments attempt to open the art of film up to other possibilities of expression, for example by 'warping' his camera lens (he prefers the term 'subjective' to 'objective' — the French word for 'lens'), thus testifying to a purely mental vision, unconcerned with film's conventional representations, affecting and metamorphosing reality, and thereby offering to the viewer of his films new adventures in perception." — Pierre Coulibeuf

LA FEMME QUI SE POUDRE (A WOMAN POWDERING HERSELF)

The Logic of a Nightmare

"Yet it's very much like a new masterpiece that blazes its own trail without resembling anything else that has been seen before (although you could claim a vague family resemblance with Goya or German expressionism). But whatever one wants to analyze or not analyze in this film, it is a work which disturbs one deeply. The music (by Michèle Bokanowski) is pitched high, as if synthesized from the whistling wind; it's the sound a flying saucer might make along with Tibetan trumpets and overheard bits and pieces of people talking in a language you don't understand. You wonder how everything you are looking at was fabricated. There are a few double exposures, or else 'real people' wearing grotesque Frankenstein-like masks or stockings over their faces. They are either filmed through a dirty glass or else they metamorphose into drawings (a character can be drawn or else volumes come into focus and assemble themselves into a weird and yet coherent form): as a result, the space the film is describing is being constantly scrambled; it's a film without any floor in it and, as a spectator, when you are watching it, even if you are comfortably seated, your own seat leaves the

ground. One notices these briefly passing creatures (one of which is, yes, a woman powdering herself) slowly and deliberately undertaking acts you don't quite understand, but which are clearly of a ghastly nature (perhaps a murder?); one watches two 'real' characters suddenly change into ink spots while a bombardment of drawn or painted meteorites explodes on what might be the 'earth'; one looks at somebody pouring coffee into a full cup which then overflows into an endlessly dark and ink-like trail; at which point you say to yourself that what is going on here, in this black and upsetting film, has the logic of a nightmare." — Dominique Noguez

1972, 16mm, b&w/so, 18m, $40

DEJEUNER DU MATIN

"This very short film takes us outside of time as we know it and drops us into a different kind of timespan and into a different world. To a certain extent it can be called 'surreal,' but only in reference to the filmmaker's own vision. It can be called a dreamscape, but don't go looking for any hidden meanings in these disturbing images. Such as that long nocturnal hallway we've walked down in our dreams, down which psychoanalysts have followed their customers, or on their own behalf. It leads us into the deepest depth of ourselves.

"Plastically speaking, the work is superb. It touches us physically before affecting us metaphysically. In the dark depths of a field, a strange and displaced peasantry is scything an invisible yield." — Claude Mauriac from *V.S.D.* magazine, June 1979

1974, 16mm, color/so, 12m, $35

THE BEACH

"There are now films like THE BEACH which belong to a sort of aristocracy of experimental film — which is just an arbitrary term meaning that a film's plastic aspect is just as important as its meaning or storyline — and Patrick Bokanowski's film has an almost classical quality in this sense, insofar as it is composed like a painting, or, perhaps because of Michèle Bokanowski's contribution, like a piece of music. In THE BEACH, one no longer associates his work with Kafka or Isidore Ducasse, but rather with the light-filled drawings of Victor Hugo or Seurat, Tanguy or even Miró. It's as if a period of nightmares had come to an end, and a new sense of something like serenity had taken over." — Dominique Noguez from the preface to the Bokanowski retrospective at the Musée du Jeu de Paume, February/March 1994

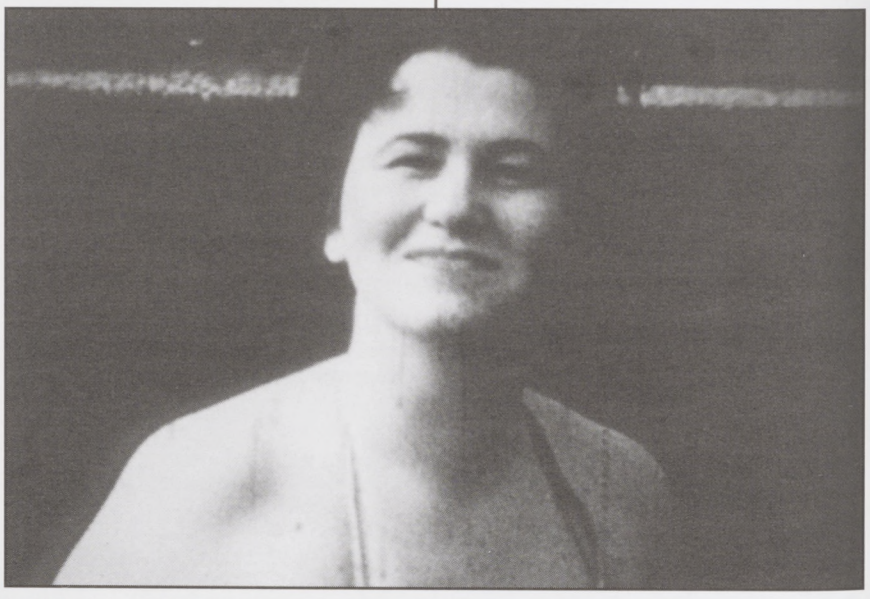
1992, 16mm, color/so, 13m, $35

La Plage by Patrick Bokanowski

BY THE LAKE

"It is true that the unidentified people being filmed are not there simply for the actions they are performing, but the time that the scene is taking to be completed is also beyond any normal definition. The colors vary, and we are plunged many years back in time, no doubt because the shot is suddenly reminding us of Van Gogh or Gauguin and the color-tones they used. We are not at the side of any identifiable lake, we are swept up in a different sort of space-time context by the light, the movement and the colors that the place evoked in Patrick Bokanowski's mind. The shore we are on is the quintessence of lakehood, and, as happens in his previous film, THE BEACH, it's as if the proximity of water metamorphosed everything around, fluidizing all of the matter into endless spirals before our delighted eyes." — Jacques Kermabon from *BREF* magazine, March 1994

1994, 16mm, color/so, 6m, $25



Just Words by Louise Bourque

LOUISE BOURQUE

I began making films in 1987. The possibilities that film offers for poetic expression as a visual medium are what led me to filmmaking. My work reveals a particular preoccupation for inner life and personal history. I am interested in fabricating environments in which the time and space continuum is fragmented as well as exploring the fragility of the boundaries between memory, fantasy and dream.

JOLICOEUR TOURISTE

Writer, Director, Producer, Cinematographer, Sound and Picture Editor, optical effects: Louise Bourque; Art direction: Élène Tremblay and Louise Bourque; Sound concept: Jean-Pierre Morin; Assistant camera: Andrea Iven; Lighting: Glen Martin; Actor: Johnny Chouinard; Narrator: Jean-Pierre Morin.

An enclosed space, a struggle against the constraints of personal isolation explored through a fractured narrative. A man living in a broken down rented room in a Tourist Inn travels through his inebriety, his memories and his fantasies, transcending the limits of time and space which suddenly intertwine. A film about loss and absence.

1989, 16mm, color/so, 10m, $30

JUST WORDS

Writer, Director, Producer, Cinematographer, Editor, soundtrack: Louise Bourque; Actress (mouth) and Narrator: Patricia MacGeachy; Art Director: Élène Tremblay; Director of Photography (lighting): Anthony Popieraitis; Assistant Editor: Élène Tremblay; Camera Assistants: Fred Ste-Marie and Eric Bernard; Synch Sound Recordist (mouth): Sylvia Wilson; Carpenter: Denis Richard.

"[A] 10-minute *tour de force* .... In JUST WORDS, Bourque intercuts footage of her mother and her sisters with a performance by actress Patricia MacGeachy of Samuel Beckett's *Not I*; the result is unnerving (as all Beckett is) yet touching (as some Beckett is not)." — Jay Scott, *The Globe and Mail*, Toronto

1991, 16mm, color/so, 10m, $30

The People in The House by Louise Bourque

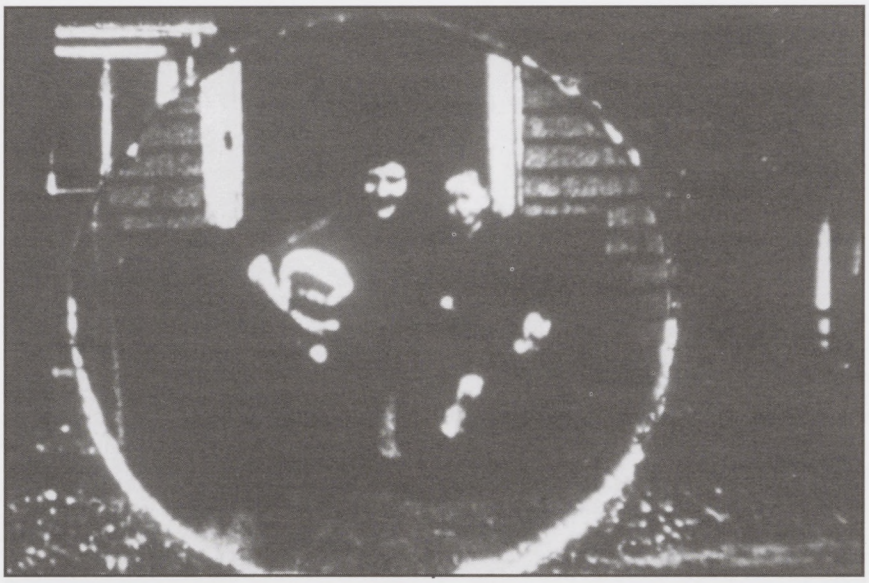
THE PEOPLE IN THE HOUSE

Writer, Director, Producer: Louise Bourque; Cast: Jacqueline M. Shadinger (the mother), Julie-Ann Liechty (the older daughter), Meredith Zinner (the younger daughter); Narration: Zack Stieglitz; Assistant Director: Hollie Lavenstein; Director of Photography and Cameraman: Allen Ross; Production Manager: Maria Ramirez; Art Director: Deborah Stratman; Costumes: Angela DeCarlo; Set Dresser and Costumer: Julia Gibbs; Hair and make-up: Julie-Ann Liechty; Assistant Cameramen: Mark Kluiszo, Franklin Cason; Gaffers: John O'Shaughnessy, Hal Marshall; Grips: Dana Briscoe, Tim Fogerty, Arlene Garfield, Erik Steven Vignau; Production Assistants: Sara Bonfig, Helen Stallwitz, Jennifer Twomey, Bridgette Wilson; Sound recording and sound effects: Louise Bourque, Mark Bain; Optical effects: Louise Bourque; Sound and picture editing: Louise Bourque, Élène Tremblay.

THE PEOPLE IN THE HOUSE explores the dynamics of a family in crisis and questions the role of religious devotion in that context. The different elements in the film are used in an expressive and poetic way and work together to create an artificial yet convincing claustrophobic universe, a fragile space between memory, fantasy and dream, a place of tension between harmony and chaos.

1994, 16mm, color/so, 22m, $60

Jolicoeur Touriste by Louise Bourque



Imprint by Louise Bourque

IMPRINT

Editing, sound, hand manipulation, processing, contact printing: Louise Bourque; Music: "A Dream" sung by Enrico Caruso, recorded in 1903.

"Family portraits are frozen memories, saturated with melancholy and nostalgia. Bourque portrays her family in a very ambiguous way in her authentic 8mm home movies. By bleaching, scratching and perforating the films she creates a rawness which greatly contrasts with the actual content of the films themselves — children playing gently and the warmth associated with 'home.' The abstracted memories slowly blur into a concrete reality in the film, but the strong desire for love and tenderness still lurks apparent behind this façade of distorted images." — Annemick Engbers, Impakt Festival Catalogue, Utrecht, the Netherlands, 1998

"IMPRINT by Louise Bourque throttles and exhausts a particular memory-image (a family on a porch in an ambiguous position-good-bye/hello, reuniting/reinforcing/celebrating?) and traces its corrosion and dissolution even as it intensifies it physically. Dyes, zip-a-toning, a weird daguerreotype shiny effect, and ripping makes for a very concrete trip." — Edward Crouse, *The San Francisco Bay Guardian*, San Francisco, 1998

1997, 16mm, color/so, 14m, $40

Videotape compilations for sale:

FOUR FILMS

Includes: THE PEOPLE IN THE HOUSE, IMPRINT, JUST WORDS and JOLICOEUR TOURISTE

See film descriptions above.

1989-1997, VHS, color/so, 56m, $60 Home; $100 Other

STAN BRAKHAGE

Born an orphan in Kansas City, Missouri in 1933. Filmmaker since 1952.

As of the New Year 1999, still going along ...

INTERIM

Music by James Tenney.

Brakhage's first film, inspired by Italian Neo-Realism, suggests a tentative sexual encounter between a teenage boy and girl who meet under the city viaducts.

1952, 16mm, b&w/so, 25.5m, $45
16mm Sale: $701.80

DESISTFILM

Internationally acclaimed as the classic of its genre. The camera joins a drunken adolescent party and participates in the expression of desire and frustration.

"The best film in the 1950s; breath-taking camera work; entire cinematic conception and execution is brilliant." — Willard Maas

1954, 16mm, b&w/so, 7m, $25
16mm Sale: $291.50

THE WAY TO SHADOW GARDEN

Sound by Brakhage.

Blinding himself, a young man escapes his frightening room to enter the even more terrifying beauty of Shadow Garden. "... creates a tormented, claustrophobic world ... this wild study of a tortured youth has astonishing moments of brilliance." — *Film No. 12*

1954, 16mm, b&w/so, 10m, $25
16mm Sale: $379.50

IN BETWEEN

Music by John Cage.

Portrait of Jesse Collins: a daydream nightmare in the surrealist tradition.

1955, 16mm, color/so, 10m, $25
16mm Sale: $372.90

REFLECTIONS ON BLACK

A series of terrifying dramas of male-female relationships offset against the background of a New York tenement.

"... a search into the hidden, unspoken, elusive drama of relations among men and women ...." — Parker Tyler

Awards: Award of Distinction, Creative Film Foundation; Prize of the Selection Jury, Brussels Int'l Film Festival, 1958.

1955, 16mm, b&w/so, 12m, $25
16mm Sale: $392.70

Stan Brakhage

THE WONDER RING

On a theme suggested by Joseph Cornell. A sharp change in Brakhage's work, we see New York's Third Avenue El (since demolished) as though through the eyes of a child on a merry-go-round.

1955, 16mm, color/si, 6m, $20
16mm Sale: $303.60

NIGHTCATS

"A bold attempt, full of visual sensibility, to use living animals, unconscious of their roles, as abstract counters in a tone poem of color and chiaroscuro." — Parker Tyler

1956, 16mm, color/si, 8m, $22
16mm Sale: $372.90

DAYBREAK AND WHITEYE

Sound by Brakhage.

These two films investigate frustrations in loving, DAYBREAK with a girl as object, WHITEYE with the camera as subject.

"... a winter landscape transforms itself, through the magic of motion, temperament and light, into pure poetry of white." — Jonas Mekas

1957, 16mm, b&w/so, 8m, $20
16mm Sale: $372.90

LOVING

"The greens of the forest, the flesh tones of the lovers, the browns of earth, the sky and the sun evolve an expression of living in which the light consumes everything except the flesh of loving." — *Cinema 16*

1957, 16mm, color/si, 6m, $20
16mm Sale: $215.60

ANTICIPATION OF THE NIGHT

The daylight shadow of a man in its movement evokes lights in the night. A rose held in hand reflects both sun and moon like illumination. The opening of a doorway onto trees anticipates the twilight into the night. A child is born on the lawn, born of water with its promisory rainbow, and the wild rose. It becomes the moon and the source of all light. Lights of the night become young children playing a circular game. The moon moves over a pillared temple to which all lights return. There is seen the sleep of innocents in their animal dreams, becoming the amusement, their circular game, becoming the morning. The trees change color and lose their leaves for the morn, they become the complexity of branches in which the shadow man hangs himself.

"[A] film in the first person. The protagonist, like the members of the audience, is a voyeur, and his eventual suicide is a result of his inability to participate in the 'untutored' seeing experience of a child. ANTICIPATION consists of a flow of colors and shapes which constantly intrigues us by placing the unknown object next to the known in a significant relationship, by metamorphosing one visual statement into another." — P. Adams Sitney

1958, 16mm, color/si, 42m, $84
16mm Sale: $1,258.40

CAT'S CRADLE

"Sexual witchcraft involving two couples and a 'medium' cat." — *Cinema 16*

1959, 16mm, color/si, 6m, $21

SIRIUS REMEMBERED

I was coming to terms with decay of a dead thing and the decay of the memories of a loved being that had died and it was undermining all abstract concepts of death. The form was being cast out by probably the same physical need that makes dogs dance and howl in rhythm around a corpse. I was taking song as my inspiration and for the rhythm structure, just as dogs dancing, prancing around a corpse, and howling in rhythm-structures or rhythm-intervals might be considered like the birth of some kind of son.

1959, 16mm, color/si, 12m, $28
16mm Sale: $487.30

WEDLOCK HOUSE: AN INTERCOURSE

"The first months of marriage, with moments of mutual awareness, frightening understandings, lovemaking." — *Cinema 16*

1959, 16mm, color/si, 11m, $25
16mm Sale: $379.50

WINDOW WATER BABY MOVING

"... Brakhage's treatment of the birth of his daughter. Here he unleashes the full power of his technique, so apt to become abstractly unintelligible when left to his own devices, on a specific subject. The result is a picture so forthright, so full of primitive wonder and love, so far beyond civilization in its acceptance that it becomes an experience like few in the history of the movies." — Arthur Winsten, *The New York Post*

Exhibition: Brussels Int'l Film Festival, 1964

1959, 16mm, color/si, 12m, $33
16mm Sale: $611.60

THE DEAD

"... a very sombre and intense visual poem, a black lyric, if you like, but full of an open dramatic energy which puts it well above a formal or rhetorical exercise on Time and Eternity. In the visual form of the monuments of the Pere-Lachaise cemetery in Paris, the persistent and impenetrable geometric masonry gets to be less a symbol of death than a death-like sensation." — Donald Sutherland

Europe, weighted down so much with that past, was THE DEAD. I was always Tourist there; I couldn't live in it. The graveyard could stand for all my view of Europe, for all the concerns with past art, for involvement with symbol. THE DEAD became my first work, in which things that might very easily be taken as symbols were so photographed as to destroy all their symbolic potential. The action of making THE DEAD kept me alive.

Award: Brussels Int'l Film Festival, 1964

1960, 16mm, color/si, 11m, $25
16mm Sale: $436.70

THIGH LINE LYRE TRIANGULAR

Only at a crisis do I see both the sense as I've been trained to see it (that is, with Renaissance perspective, three-dimensional logic, colors as we've been trained to call a color a color, and so forth) and patterns that move straight out from the inside of the mind through the optic nerves — spots before my eyes, so to speak — and it's a very intensive, disturbing, but joyful experience. I've seen that every time a child was born .... Now none of that was in WINDOW WATER BABY MOVING; and I wanted a childbirth film which expressed all of my seeing at such a time.

Award: Brussels Int'l Film Festival, 1964

1961, 16mm, color/si, 5m, $20
16mm Sale: $310.20

AN AVANT-GARDE HOME MOVIE

I had a camera with which I could make multiple superimpositions spontaneously. It had been lent to me for a week. I was also given a couple of rolls of color film which had been through an intensive fire. The chance that the film would not record any image at all left me free to experiment and try to create the sense of the daily world in which we live, and what it meant to me. I wanted to record our home, and yet deal with it as being that area from which the films by Stan Brakhage arise, and try to make one arise at the same time.

1962, 16mm, b&w/si/so, 4m, $20

BLUE MOSES

"A *meat enigma* spoken in eternal language of director, con man, and magician. It's about the sham flesh that men create to dam the streaming of truth from their muscles and senses ... a molecule of revelation in the shape of a drama thrown off by the artist between ANTICIPATION and DOG STAR MAN." — Michael McClure

1962, 16mm, b&w/so, 11m, $25
16mm Sale: $423.50

OH LIFE, A WOE STORY, THE A-TEST NEWS

Three TV "concretes."

1963, 16mm, b&w/si, 5m, $20
16mm Sale: $240.90

MOTHLIGHT

Essence of *lepidoptera* re-created between two strips of clear mylar tape: an anima animation. What a moth might see from birth to death if black were white and white were black.

"Brakhage made MOTHLIGHT without a camera. He just pasted mothwings and flowers on a clear strip of film and ran it through the printing machine." — Jonas Mekas

"MOTHLIGHT is a paradoxical preservation of pieces of dead moths in the eternal medium of light (which is life and draws the moth to death); so it flutters through its very disintegration. This abstract of flight captures matter's struggle to assume its proper form; the death of the moth does not cancel its nature, which on the filmstrip asserts itself. MOTHLIGHT is on one level a parable of death and resurrection, but most really concerns the persistence of the essential form, image, and motion of being." — Ken Kelman

Awards: Brussels Int'l Film Festival, 1964; Spoleto Film Festival, 1966.

1963, 16mm, color/si, 4m, $20
16mm Sale: $300

DOG STAR MAN: COMPLETE PACKAGE

"DOG STAR MAN is the most self-sufficient and innocent film ... in the sense that Chaplin is. No music is needed to watch Chaplin ... because his dance is all the music that we need.

"DOG STAR MAN is silent in the sense that the greatest silent films are.

"In DOG STAR MAN the film itself becomes a dance of editing and moves as the best silent actors do with their physical movements with arm, leg, to tongue and face .... The film breathes and

is an organic and surging thing ... it is a colossal lyrical adventure-dance of image in every variation of color." — Michael McClure, *Artforum*

1961-1964, 16mm, color/si, 78m, $151
16mm Sale: $2,523.40

PRELUDE: DOG STAR MAN

The opening statement, complete in itself, of Brakhage's epic drama of the creation of the universe.

"PRELUDE is a declaration both of the unity of the world (and Brakhage's lyrical feeling of identification with it) and love for woman, expressed in transcendent, cosmic terms. His images here include both the microscopic and telescopic, and range from solar explosions to brief glimpses of the beloved's body ... the degree of spiritual, cosmic feeling is remarkable. Brakhage has gone further than any of his fellows whose work I have seen." — Paul Beckley, *New York Herald Tribune*

"Four basic visual themes dominate PRELUDE: 1) the four elements, air, earth, fire and water; 2) the cosmos represented in stock footage of the sun, the moon, and the stars; 3) Brakhage's household — himself, his dog and cat, his baby and particularly his wife's nude body; and 4) artificial, yet purely filmic devices such as painting or scratching on film, distorting lenses, double exposure and clear leader." — P. Adams Sitney

1961, 16mm, color/si, 25m, $57
16mm Sale: $1,005.40

DOG STAR MAN: PART 1

"In the tradition of Ezra Pound's vorticism, PART 1 is a Noh drama, the exploration in minute detail of a single action and all its ramifications. The formal construction of the film, the interrelationships and significance of the images, has been woven on an extremely subtle level. Each shot appears only as an isolated piece ... appreciated (as) it is understood within the context of the entire mosaic." — P. Adams Sitney

1962, 16mm, color/si, 30m, $63
16mm Sale: $1,131.90

DOG STAR MAN: PART 2

"The third movement of Brakhage's masterwork; the extension of the bardic art into living film ... images of life, regeneration ... spring and early morning." — P. Adams Sitney

1963, 16mm, color/si, 7m, $20
16mm Sale: $328.90

DOG STAR MAN: PART 3

"The fourth and penultimate section of Brakhage's film myth. The marriage of striving and fertility ... midsummer and high noon." — P. Adams Sitney

1964, 16mm, color/si, 11m, $28
16mm Sale: $423.50

DOG STAR MAN: PART 4

"The fall and evening in this cycle of all history, all mankind; returning via a Fall into the generative Dream of PRELUDE. Death, cast into the future by the question, 'What is death like?' is recognized as the lens through which we grasp the limitlessness of life." — P. Adams Sitney

1964, 16mm, color/si, 5m, $20
16mm Sale: $354.20

FIRE OF WATERS

Sound by Brakhage.

Inspired by a statement in a letter from poet Robert Kelly — "The truth of the matter is this: that man lives in a fire of waters and will live eternally in the first taste" — this film is a play of light and sounds upon that theme.

1965, 16mm, b&w/so, 10m, $25
16mm Sale: $271.70

PASHT

In honor of the cat, so named, and the goddess of all cats which she was named after (that taking shape in the Egyptian mind of the spirit of cats), and of birth (as she was giving kittens when the pictures were taken), of sex as source, and finally of death (as this making was the salvage therefrom and in memoriam).

1965, 16mm, color/si, 5m, $20
16mm Sale: $271.70

THREE FILMS: BLUEWHITE, BLOOD'S TONE, VEIN

Includes three short films: BLUEWHITE, "an intonation of child birth"; BLOOD'S TONE, "a golden nursing film"; VEIN, "a film of baby Buddha masturbation."

1965, 16mm, color/si, 10m, $25
16mm Sale: $436.70

TWO: CREELEY/MCCLURE

Two portraits in relation to each other, the first of Robert Creeley, the second of Michael McClure. (These companion films were reduced to 8mm for necessary inclusion in XV SONG TRAITS but may also be rented in their original forms as here indicated.)

1965, 16mm, color/si, 5m, $20
16mm Sale: $158.40

ZONE MOMENT

This, an early work which I had assumed destroyed, was discovered in 1995 (by someone who wishes to remain anonymous) and thus is available for "tone pome" time-travel to the '50s.

1965, color/si, 3m, $20

THE HORSEMAN, THE WOMAN, AND THE MOTH

A long myth drawn directly onto the film's surface, which is painted, dyed, treated so that it will grow controlled crystals and mold-as-textures of the figures and forms of the drama — some images stamped thru melted wax crayon techniques, some images actual objects (such as moth wings) collaged directly on the celluloid ... so that the protagonists of this myth (as listed in the title) weave thru crystalline structures and organic jungles of the colorful world of hypnagogic vision — edited into "themes and variation" that tell "a thousand and one" stories while, at the same time, evoking Baroque music ... the primary musical inspiration being the harpsichord sonatas of Dominico Scarlatti.

1968, 16mm, color/si, 26m, $41
16mm Sale: $746.90

SCENES FROM UNDER CHILDHOOD SECTION #1

A visualization of the inner world of foetal beginnings, the infant, the baby, the child — a shattering of the "myths of childhood" through revelation of the extremes of violent terror and overwhelming joy of that world darkened to most adults by their sentimental remembering of it ... a "tone poem" for the eye — very inspired by the music of Oliver Messiaen. (The visual imagery was inspired by Messiaen — NOT the Sound Track.)

I recommend to those interested in the greatest visual experience of this film that they leave the sound track off and look at it silently. I suggest that those interested in studying the "sound problem" of motion picture aesthetic take this opportunity to experience the film both silently and then with sound track. My study of this particular Section #1 has convinced me to leave the soundtrack version available — for "study" purposes only — until the entire SCENES FROM UNDER CHILDHOOD, in all its sections, is completed; and then I will withdraw all sound prints and replace them with the silent version only.

Note: A sound version of this section of the film is still available.

1967, 16mm, color/si, 25m, $69
16mm Sale: $1,460.80 (sound version); $1,195.70 (silent version).

SCENES FROM UNDER CHILDHOOD SECTION #2

(A continuation of the above-described work.)

1969, 16mm, color/si, 40m, $104
16mm Sale: $1,802.90

SCENES FROM UNDER CHILDHOOD SECTION #3

(A continuation of the above-described work.)

1969, 16mm, color/si, 25m, $69
16mm Sale: $1,195.70

SCENES FROM UNDER CHILDHOOD SECTION #4

(A continuation of the above-described work.)

1970, 16mm, color/si, 45m, $104
16mm Sale: $1,802.90

THE ANIMALS OF EDEN AND AFTER

THE ANIMALS OF EDEN AND AFTER ... is too mysterious, to me, for me to be able to write anything about it except that it seems to be the best film I've ever made.

1970, 16mm, color/si, 35m, $69
16mm Sale: $1,258.40

THE MACHINE OF EDEN

The Machine (of Eden) operates via "spots" — from sun's disks (of the camera lens) thru emulsion grains (within which, each, a universe might be found) and snow's flakes (echoing technical aberrations on film's surface) blots (upon the lens itself) and the circles of sun and moon, etcetera; these "mis-takes" give birth of "shape" (which, in this work, is "matter" subject and otherwise) amidst a weave of thought: (I add these technicalities, here, to help viewers defeat the habits of classical symbolism so that this work may be immediately seen, in its own light): the "dream" of Eden will speak for itself.

1970, 16mm, color/si, 14m, $28
16mm Sale: $499.40

THE WEIR-FALCON SAGA

The term "The Weir-Falcon Saga" appeared to me, night after night, at the end of a series of dreams: I was "true" to the feeling, tho not the images, of those dreams in the editing of this and the following two films. The three films "go" very directly together, in the order of their making (as listed); yet each seems to be a clear film in itself. At this time, I tend to think they constitute a "Chapter No. 2" of *The Book of Film* I've had in mind these last five years (considering SCENES FROM UNDER CHILDHOOD as Chapter No. 1); and yet these "Weir-Falcon" films occur to me as distinct from any filmmaking I have done before. They engender, in me, entirely "new" considerations. I cannot describe them, but there is an excerpt from "The Spoils" by Basil Bunting which raises hair on the back of my neck similarly:

"Have you seen a falcon stoop / accurate, unforeseen / and absolute, between / wind-ripples over harvest? Dread / of what's to be, is and has been — / were we not better dead? / His wings churn air / to flight. / Feathers alight / with sun, he rises where / dazzle rebuts our stare, / wonder our fright."

1970, 16mm, color/si, 30m, $61
16mm Sale: $1,094.50

THE ACT OF SEEING WITH ONE'S OWN EYES

In the fall of 1971 I began photographing in the Allegheny Coroner's Office in downtown Pittsburgh. Thanks to the help of Sally Dixon, head of the Film Department at the Carnegie Museum, and the kind cooperation of Coroner Wecht, I was to be permitted to photograph *Autopsy* — a term which comes from the Greek meaning: "The act of seeing with one's own eyes." Within two weeks I had completed the photography; and I felt at that time that this film would be the third in a trilogy beginning with the film EYES and followed by DEUS EX.

"... Stan Brakhage, entering, with his camera, one of the forbidden, terrific locations of our culture, the autopsy room. It is a place wherein, inversely, life is cherished, for it exists to affirm that no one of us may die without knowing exactly why. All of us, in the person of the coroner, must see that, for ourselves, with our own eyes.

"What was to be done in that room, Stan? And then, later, with the footage? I think it must have been mostly to stand aside: to 'clear out,' as much as possible, with the baggage of your own expectations, even, as to what a work of art must look like; and to see, with your own eyes, what coherence might arise within a universe for which you could decree only the boundaries." — Hollis Frampton

1971, 16mm, color/si, 32m, $75
16mm Sale: $1,157.20

ANGELS'

This then the property of many angels.

1971, 16mm, color/si, 2m, $20
16mm Sale: $133.10

EYES

After wishing for years to be given-the-opportunity of filming some of the more "mystical" occupations of our Times — some of the more obscure Public Figures which the average imagination turns into "bogeyman" ... viz: Policemen, Doctors, Soldiers, Politicians, etc.: — I was at last permitted to ride in a Pittsburgh police car, camera in hand, the final several days of September 1970 — this opportunity due largely to the efforts of a Pittsburgh newspaper photographer, Mike Chikaris — who was sympathetic to my film show at the Carnegie Institute and responded to my wish as stated on that occasion — therefore pleaded my "cause" eloquently with Police Inspectors of his acquaintance: my thanks to him, to Sally Dixon of the Carnegie Institute and to the Policemen who created the situation that made this film possible.

1971, 16mm, color/si, 35m, $66
16mm Sale: $1,182.50

DEUS EX

I have been many times very ill in hospitals; and I drew on all that experience while making DEUS EX in West Pennsylvania Hospital of Pittsburgh; but I was especially inspired by the memory of one incident in an Emergency Room of SF's Mission District: while waiting for medical help, I had held myself together by reading an April-May 1965 issue of "Poetry Magazine"; and the following lines from Charles Olson's "Cole's Island" had especially centered the experience, "touchstone" of DEUS EX, for me: Charles begins the poem with the statement, "I met Death — ," and then: "He didn't bother me, or say anything. Which is / not surprising, a person might not, in the circumstances; / or at most a nod or something. Or they would. But they wouldn't, / or you wouldn't think to either, if it was Death. And / He certainly was, the moment I saw him." The film begins with this sense of such an experience and goes on to envision the whole battle of hospital on these grounds, thru to heart surgery seen as equivalent to Aztec ritual sacrifice ... the lengths men go to to avoid so simple and straight a relationship with Death as Charles Olson managed on/in "Cole's Island."

1971, 16mm, color/si, 35m, $61
16mm Sale: $1,145.10

DOOR

This the only all-inclusive autobiography I've yet managed; and as I'm still alive, it is to be understood as a metaphor which defines the limits of expectation.

1971, 16mm, 2m, color/si, $20
16mm Sale: $293.70

FOX FIRE CHILD WATCH

Ken, Flo and Nisi Jacobs in the Syracuse Airport: this is what you might call baby-sitting in the swamp.

1971, 16mm, color/si, 3m, $20
16mm Sale: $145.20

THE PEACEABLE KINGDOM

This film, one of the most perfect it has ever been given to me to make, was inspired by the series of paintings of the same title by Edward Hicks.

1971, 16mm, color/si, 8m, $20
16mm Sale: $342.10

WESTERN HISTORY

A thumbnail History of the Western World, all centered around the basketball court.

1971, 16mm, color/si, 8m, $20
16mm Sale: $360.80

SEXUAL MEDITATION: ROOM WITH VIEW

Directly in the tradition of SEXUAL MEDITATION #1: Motel, this "sequel" does explore further possibilities of nudes in a room.

1972, 16mm, color/si, 4m, $20
16mm Sale: $158.40

SEXUAL MEDITATION: FAUN'S ROOM, YALE

This, the third of the Sexual Meditation Series, might also be seen as a triangular portrait of Julia and P. Adams Sitney and Jane Brakhage.

1972, 16mm, color/si, 3m, $20
16mm Sale: $133.10

SEXUAL MEDITATION: OFFICE SUITE

This film evolves from several years' observation of the sexual energy which charges the world of business and the qualities of palatial environ which this energy often creates. It is one of the most perfect films that has been given to me to make.

1972, 16mm, color/si, 4m, $20
Sale: $139.70

SEXUAL MEDITATION: HOTEL

This film takes its cue from that ultimate situation of Sex/Med/masturbation — the loft-and-lonely hotel room. It is thus easily twice the length and complexity of any other in the series.

1972, 16mm, color/si, 8m, $20
16mm Sale: $259.60

SEXUAL MEDITATION: OPEN FIELD

This film takes all the masturbatory themes of previous "Sexual Meditations" back to the source in pre-adolescent dreams. OPEN FIELD is in the mind, of course, and exists as a weave of trees, grasses, waters and bodies poised and fleeting at childhood's end. The scene is lit as by sun and moon alike and haunted by the pursuant adult.

1972, 16mm, color/si, 8m, $20
16mm Sale: $271.70

THE PRESENCE

This is the rachety Japanese wood-block style — a short "spook movie."

1972, 16mm, color/si, 3.5m, $20
16mm Sale: $170.50

THE PROCESS

LIGHT was primary in my consideration. All senses of "process" are (to me) based primarily on "thought-process"; and "thought-process" is based primarily on "memory re-call"; and that, as any memory process (all process finally) is electrical (firing of nerve connection) and expresses itself most clearly as a "back-firing" of nerve endings in the eye which DO become visible to us (usually eyes closed) as "brain movies" — as Michael McClure calls them. When we are not re-constructing "a scene" (re-calling something once seen), then we are watching (on the "screen" of closed eye-lids) the very PROCESS itself.

1972, 16mm, color/si, 13.5m, $20
16mm Sale: $372.90

THE RIDDLE OF LUMEN

The classic riddle was meant to be heard of course. Its answers are contained in its questions; and on the smallest piece of itself this possibility depends upon SOUND — "utterly," like they say ... the pun is pivot. Therefore, my RIDDLE OF LUMEN depends upon qualities of LIGHT. All films do, of course. But with THE RIDDLE OF LUMEN the "hero" of the film is light itself. It is the film I'd long wanted to make — inspired by the sense and specific formal possibility of the classical English Language riddle ... only one appropriate to film and, thus, as distinct from language as I could make it.

1972, 16mm, color/si, 17m, $32
16mm Sale: $613.80

THE SHORES OF PHOS: A FABLE

Phos equals light, but then I did also want that word within the title which would designate *place*, as within the nationalities of "the fabulous" — a specific country of the imagination with tangible shores, etc. The film adheres strictly to the ordinary form of the classic fable.

1972, 16mm, color/si, 10m, $25
16mm Sale: $462

THE WOLD SHADOW

"Wold" because the word refers to "forests" which poets later made "plains" and because the work also contains the rustic sense "to kill" — this then my laboriously painted vision of the god of the forest.

1972, 16mm, color/si, $20
16mm Sale: $145.20

SINCERITY I

This, the first completed reel of work-in-progress, draws on autobiographical energies and images which reflect the first 20 years of my living. I have three definitions of the word "sincerity" to sustain my working along these lines of thought with this autobiographical material: 1) Ezra Pound's marvelous mistranslation of a Chinese ideogram — "Sincerity ... the sun's lance coming to rest on the precise spot verbally" ... (of which I would change, for my purposes, the last word to "visually"), 2) Robert Creeley's trace-of-the-word for me on the back of a Buffalo restaurant menu — "Symkeros ... same-growth (Ceres) create ... of the same growth," and 3) Hollis Frampton's track-of-it to "the greek," viz — "a glazed pot (*i.e.*, one which will hold water)." This film might best be seen, then, as a graph of light equivalent to autobiographical thought process.

1973, 16mm, color/si, 27m, $55
16mm Sale: $986.70

AQUARIEN

"EN"? — as the dictionary has it: "made of, of, or belonging to" (then) Aquarius/an. This is my first conscious make of a "tone poem" film.

1974, 16mm, color/si, 5m, $20
16mm Sale: $133.10

CLANCY

This is a portrait of the man I choose to call "the greatest I've known": Clancy, whom the fates surnamed Sheehy, personifies for me that which is simply human beyond condition and all conditioning.

1974, 16mm, color/si, 4.5m, $20
16mm Sale: $183.70

DOMINION

The "Dynamo theories" of Henry Adams portrayed first person/sexual vision: an American businessman as lord of all he surveys.

1974, 16mm, color/si, 4m, $20
16mm Sale: $202.40

FLIGHT

Pun on "light" intended — that short preceeding expellation of breath perhaps the "subject matter" of this film which centers on consideration of death. It is the third tone poem film and did much surprise me by thus completing a trilogy of the "4 classical Elements."

1974, 16mm, color/si, 5.5m, $20
16mm Sale: $221.10

"HE WAS BORN, HE SUFFERED, HE DIED"

The quote is Joseph Conrad answering a critic who found his books too long. Conrad replied that he could write a novel on the inside of a match-book cover, thus (as above), but that he "preferred to elaborate." The "Life" of the film is scratched on black leader. The "elaboration" of color tonalities is as the mind's eye responds to hieroglyph.

1974, 16mm, color/si, 7.5m, $20
16mm Sale: $335.50

HYMN TO HER

"HER" to me is always Jane, in the first place, but also Hera: "goddess of women and marriage," naturally enough. Then, too, as it is a hymn of light, and as he/me feels the self that way, it sings of and to itself.

1974, 16mm, color/si, 2.5m, $20
16mm Sale: $145.20

SKEIN

A loosely coiled length of yarn (story) ... wound on a reel — my parenthesis! This is a painted film (inspired by Nolde's "unpainted pictures").

1974, 16mm, color/si, 5m, $20
16mm Sale: $215.60

SOL

1: SUN 2: *not cap*: GOLD — used in alchemy 3: the sun-god of the ancient Romans; but then also, as I understand it, a French word for earth, wherefrom we get our "sail"; and then (puns always intended, as I hear them): soul .... This also, then, a tone poem film.

1974, 16mm, color/si, 4m, $20
16mm Sale: $209

STAR GARDEN

The "STAR," as it is singular, is the sun; and it is metaphored, at the beginning of this film, by the projector anyone uses to show forth. Then the imaginary sun begins its course throughout whatever darkened room this film is seen within. At "high noon" (of the narrative) it can be imagined as if in back of the screen, and then to shift its imagined light-source gradually back thru aftertones and imaginings of the "stars" of the film till it achieves a one-to-one relationship with the moon again. This "sun" of the mind's eye of every viewer does not necessarily correspond with the off-screen "pictured sun" of the film; but anyone who plays this game of illumination will surely see the film in its most completely conscious light. Otherwise, it simply depicts (as Brancusi put it): "One of those days I would not trade for anything under heaven."

1974, 16mm, color/si, 22m, $44
16mm Sale: $816.20

THE STARS ARE BEAUTIFUL

The film is dedicated to James Broughton.

This is the first sound film I've completed since 1962 — the first sync-sound ever. It is a philosophical film ... extending the realm of BLUE MOSES. Its finest viewer, so far, has written: "The sun, — moon — and stars, really are the footprints of God. — / "— and the broken fragments of the mirror that reflects reality. — / "— and they are quite beautiful. I had not seen them before. —" — John Newell

This project was supported by a grant from the National Endowment for the Arts.

1974, 16mm, color/so, 19m, $43
16mm Sale: $784.30

THE TEXT OF LIGHT

"All that is is light." — *Dun Scotus Erigena*

"To see a world in a grain of sand." — William Blake

These the primary impulses while working on this film. It is dedicated to Jim Davis who showed me the "first spark" of refracted film light.

1974, 16mm, color/si, 71m, $109
16mm Sale: $2,251.70

SHORT FILMS 1975 1-10

This is a series of ten deliberately untitled films, each separated on the reel by several feet of black leader. As I wish also to make them individually identifiable, I'll provide the following description of beginning and end shots of each: No. 1 begins with blue negative face of child, ends with single centered eye; No. 2 begins with blowing snow, ends with lamp stand and lights of the city; No. 3 begins with landscape/sunset thru mist, ends with window sill; No. 4 begins with green tiled bathroom, ends with golden mirrored image of cameraman; No. 5 begins with back of airplane seat, ends with horizontal streaks of bold light; No. 6 begins with brown light thru quartz crystal, ends with candle wick burning and circled by boiling gold flecks; No. 7 begins with raccoon in rose light, ends with fading face of child; No. 8 begins with white lamp post, green tree leaves, and window, and ends with flashing window light on brown wall of motel room; No. 9 begins with rocks, tree trunk and plants in glow of light, ends with green and gold forest scene; No. 10 begins with flash of scratched "lightning," ends with moving dot, screen fading out.

1975, 16mm, color/si, 40m, $78
16mm Sale: $1,354.10

SINCERITY II

This continuation of my autobiography is composed of film photographed by many people: Bruce Baillie, Jane Brakhage, Larry Jordan and Stan Phillips, among others. Most of the footage is drawn from some 20,000 feet of "home movies," "out-takes" and the like, salvaged from my photography over the years. It is of the Brakhage family's coming into being.

It is composed in the light of those electrical traces we call "memory"; and it is as true to that "thought process" as I was enabled to make it.

This project was supported by a grant from the National Endowment for the Arts.

1975, 16mm, color/si, 40m, $76
16mm Sale: $1,258.40

AIRS

Originally shot in Super 8mm; enlarged to 16mm.

1976, 16mm, color/si, 24m (18fps), $45

SHORT FILMS 1976

Four films verging on portraiture, converging to make a drama for all seasons, starring: Jane Brakhage as The Dreamer; Bob Benson as The Magnificent Stranger; Omar Beagle as The Snow Plow Man; and Jimmy Ryan Morris as The Poet and as Doc Holliday.

1976, 16mm, color/si, 25m, $42
16mm Sale: $746.90

SUPER 8 FILMS

The following films were all made in 1976. I do not wish to describe them.

When I entered films in the Experimental Film Competition of the 1958 World's Fair, I included the following statement in protest to their demand for "summary of the subject" (description). I've finally got around to reading my own statement and taking it seriously. In 1958 I did provide descriptions of each film entered — my only mistake. Now I simply quote the clarity of that long ago protest, finally comprehended:

"I want it understood that this 'summary' is written for identification purposes only and that it is not intended as a statement by the artist on his work. It is my belief that statements by the artist, particularly in print, aesthetically speaking, would better have been included in that work in the first place.

"If a film is a work of moving visual art, it is its own subject and subject only to itself. The extent to which a film can be described is the extent to which it is deficient as a work of visual art. If the 'summary of the subject' of a film can be interpreted as that which is intended to inspire perception in the viewer, rather than as that which attempts to describe the film for the viewer, then (the title) is my 'summary of the subject.'"

Note: Films are for sale in 16mm.

Absence

1976, S8mm, color/si, 8m, $20
16mm Sale: $297

Airs

1976, S8mm, color/si, 20m, $32
16mm Sale: $689.70

Desert

1976, S8mm, color/si, 11m, $25
16mm Sale: $448.80

The Dream, NYC, The Return, The Flower

1976, S8mm, color/si, 24.5m, $33
16mm Sale: $746.90

Gadflies

1976, S8mm, color/si, 12.5m, $30
16mm Sale: $474.10

Highs

1976, S8mm, color/si, 16.5m, $20
16mm Sale: $246.40

Rembrandt, Etc., and Jane

1976, S8mm, color/si, 17.5m, $24
16mm Sale: $563.20

Sketches

1976, S8mm, color/si, 9m, $25
16mm Sale: $347.60

Trio

1976, S8mm, color/si, 6.5m, $20
16mm Sale: $284.90

Window

1976, S8mm, color/si, 10.5m, $25
16mm Sale: $342.10

TRAGOEDIA

This film was conceived about 10 years ago when I heard Norman O. Brown define "Tragedy" as "goat-song" (or as Webster has it: "Greek *tragoidia* fr. *tragos* goat + *aiedein* to sing; prob. fr. the satyrs represented by the original chorus"). I disagree with the last part of the Webster explanation and tend to think that the quality of sound of goats crying did prompt the Greeks to choose this term for their drama. In any case, the film TRAGOEDIA is also ironic (thus, perhaps the Latin of its title) as often is goat "lamentation"; and finally I should quote this from O.E.D.: "As to the reason of the name many theories have been offered, some even disputing the connexion with 'goat.'"

1976, 16mm, color/si, 35m, $74
16mm Sale: $1,258.40

THE DOMAIN OF THE MOMENT

Here are four films in contemplation upon those events which are so centered upon one moment that chronology seems almost obliterated or at least unimportant in remembrance. Most animals seem, to me, to inhabit this eventuality as a norm. I was permitted to share such experience, camera in hand, with several creatures these four non-times; but it was the memory of those experiences which made it possible to edit a formal equivalent for the continuity art of film.

1977, 16mm, color/si, 18m, $30
16mm Sale: $581.90

THE GOVERNOR

On July 4, 1976, I and my camera toured the state of Colorado with Governor Richard D. Lamm, as he traveled in parades with his children, appeared at dinners, lectured, etc. On July 20, I spent the morning in his office in the state capitol and the afternoon with him and his wife in a television studio, then with Mrs. Lamm greeting guests to the governor's mansion and finally with Governor Lamm in his office again. These two days of photography took me exactly one year to edit into a film which wove itself thru multiple superimpositions into a study of light and power.

1977, 16mm, color/si, 60m, $112
16mm Sale: $1,998.70

SOLDIERS AND OTHER COSMIC OBJECTS

This begins the fourth chapter of *The Book of Film* and entertains directly the considerations of chapter two (THE WEIR-FALCON SAGA, THE MACHINE OF EDEN, and THE ANIMALS OF EDEN AND AFTER). *Person* begins to be defined by what it is *not*. It might be said that chapter one (SCENES FROM UNDER CHILDHOOD) set forth birth and being, chapter two — consciousness, chapter three (SINCERITY) — *self*-consciousness; thus SOLDIERS AND OTHER COSMIC OBJECTS begins that strictly philosophical task of distinguishing (from, in this case, the rituals and trials of public school). I like to think of it as a work that Ludwig Wittgenstein might have found more enjoyable.

1977, 16mm, color/si, 20.75m, $43

BIRD

This is the first clear vision I've had of the hot-blooded dinosaurs still living among us.

1978, 16mm, color/si, 4m, $20
16mm Sale: $158.40

BURIAL PATH

The film begins with the image of a dead bird. The mind moves to forget, as well as to remember: this film, in the tradition of THOT-FAL'N, graphs the process of forgetfulness against all oddities of remembered bird-shape. The film might best be seen along with SIRIUS REMEMBERED and THE DEAD as the third part of a trilogy.

1978, 16mm, color/si, 15m (18fps), $19
16mm Sale: $342.20

Brakhage

Centre

A series of narrative events, stories if you like, but so clustered visually as to have a center, so to speak, slightly off center.

1978, 16mm, color/si, 13m (18fps), $21
16mm Sale: $411.40

Duplicity

A friend of many years' acquaintance showed me the duplicity of myself. And, midst guilt and anxiety, I came to see that duplicity often shows itself forth in semblance of sincerity. Then a dream informed me that SINCERITY IV, which I had just completed, was such a semblance. The dream ended with the word "Duplicity" scratched white across the closed eyelids (as the title "The Weir-Falcon Saga" had been given to me). I saw that the film in question demonstrated a duplicity of relationship between the Brakhages and animals (Totemism) and environs (especially trees), visiting friends (Robert Creeley, Ed Dorn, Donald Sutherland, Angelo DiBenedetto and Jerome Hill among them) and people-at-large. I saw that the film shifted its compositions equally along a line of dark shapes as well as light, and that it did not progress (as did earlier Sincerities) but was rather a correlative of SINCERITY I.

Accordingly I changed the title to "Duplicity."

1978, 16mm, color/si, 23m, $48
16mm Sale: $878.90

Duplicity II

This, the second film of the continuing autobiographical Duplicity series, is composed of superimpositions much as the mind "dupes" remembered experience into some semblance of, say, composed surety rather than imbalanced accuracy — as thought may even warp "scene" into symmetry, or "face" into multitudinous mask. What will have been becomes what will be being. I've tried to "give the lie" to this genesis of all white-lying.

1978, 16mm, color/si, 20m, $32
16mm Sale: $611.60

Nightmare Series

Four films so related to each other as to be an equivalent to that frightful dreaming which makes Wake of the following day, so that it be spent mourning the events of the night. A decade & 1/2 ago, poet Robert Kelly told me that the "crucial work" of our time might be what he calls "the dream work": I hope, with this SERIES, to have entertained his challenge more thoughtfully than with any previous "dream" filmmaking. In homage to Sigmund Freud and Surrealism, this film proposes clear visual alternatives to the consideration of both "The Interpretation of ..." and all previous representations of ... dreaming.

1978, 16mm, color/si, 20m, $43
16mm Sale: $816.20

Purity, and After

Two short films, the first NOT about purity itself, whatever that might be, but rather an equivalent of the process of searching for purity in the mind ... the second film, then, thought's rebound from that.

1978, 16mm, color/si, 5m (18fps), $20
16mm Sale: $221.10

Sincerity III

In the autobiographical tradition of the earlier Sincerities, this film takes up the light-threads of our living 14 years ago when the Brakhage family found home and "settled," like they say, into some sense of permanence. This quality of living in one place tends to destroy most senses of chronology: thus, along lines-of-thought of growing and shifting physicality, events can seem to be occuring simultaneously (a thot-process 'kin to that of THE DOMAIN OF THE MOMENT), and the memory of such a time IS prompted and sustained by details of living usually overlooked or taken-for-granted (such as Proust's cookie which prompted "The Remembrance of Things Past"). Michael McClure's "Fleas" and Andrew Noren's "The Exquisite Corpse I" were additional sources of inspiration for the making of this work.

1978, 16mm, color/si, 35m, $78
16mm Sale: $1,258.40

Sluice

It is a wooden silver-retrieving sluice, thus light-catch awash with something like "cheek and jowl clippings of Argentine bulls" (as Hollis Frampton reminds us) and many chemical residues of earth. My mind has grown TREE out of the forest of all of it.

1978, 16mm, b&w/si, 6m (18fps), $20
16mm Sale: $158.40

Thot-Fal'n

This film describes a psychological state 'kin to "moon-struck," its images emblems (not quite symbols) of suspension-of-self within consciousness and then that feeling of "falling away" from conscious thought. The film can only be said to "describe" or be emblematic of this state because I cannot imagine symbolizing or otherwise representing an equivalent of thoughtlessness itself. Thus the "actors" in the film, Jane Brakhage, Tom and Gloria Bartek, William Burroughs, Allen Ginsberg, Peter Orlovsky and Philip Whalen, are figments of this Thought-Fallen PROCESS as are their images in the film to themselves being photographed.

1978, 16mm, color/si, 9m (18fps), $25
16mm Sale: $448.80

23rd Psalm Branch: Part I

1966/1978, 16mm, color/si, 30m (18fps), $88 16mm Sale: $1,151.70

23rd Psalm Branch: Part II

This work, created in regular 8mm a decade ago, was in great danger (as all the SONGS) of being lost forever due to deterioration of the original and all lab masters. Despite great expense, I've managed to enlarge the original (step-printed) into a 16mm master. I chose this film (above all other SONGS) FIRST because the multiple splices & hand-painted sections of it endangered it most AND because I fear the war-inclination of this society at this time once again.

"... an apocalypse of the imagination." — P. Adams Sitney

1966/1978, 16mm, color/si, 30m (18fps), $81 16mm Sale: $1,182.50

@

The first film of mine which is so very much there where it's at THAT it deserves visual symbol as title and no further explanation from me at/et? all.

1979, 16mm, color/si, 6m (18fps), $13
16mm Sale: $291.20

Creation

"... almost like the Earth itself — the green ice-covered rocks, the slicing feeling, the compressive feeling of the glaciers. The whole time I was watching I kept thinking that you were a master of the North, the arctic landscape — the dark red flowers in the dusky light, the deep blue light, the tall trees with the running mists, and Jane looking ... the ice, the water, the moss, the golden light. A visual symphony ...." — Hollis Melton

1979, 16mm, color/si, 17m, $37
16mm Sale: $701.80

THE ROMAN NUMERAL SERIES

THE ROMAN NUMERAL SERIES is dedicated to Don Yannacito.

I

This begins a new series of films which would ordinarily be called "abstract," "non-objective," "non-representational," etc. I cannot tolerate any of those terms and, in fact, had to struggle against all such historical concepts to proceed with my work. Midst creative process, the sound "imagnostic" kept ringing in my ears. It seems to be an enjambment of Latin and Greek; but Charlton T. Lewis' *Elementary Latin Dictionary* gives me (via Guy Davenport) "image" ... Sanskrit = AIC = "like," GNOSIS "knowledge," GNOSTIC = AGNOSCO = "to recognize/to know" and the happier IMAGINOUSUS "full of fancies"/"fantasies," illustrated by Catullus' singular use (perhaps creation of the term?) in the line "His mind solidly filled with fancies of a girl." Even though exhausted by this etymological pursuit, and despite my prejudice against taking on "foreign airs" of tongue, "Imagnostic" keeps singing in my head and escaping my lips in conversation. I'm not sure if this work is titled "I" for "Imagnostic" or "I" as designating first person singular or "I"/Roman Numeral One.

1979, 16mm, color/si, 6m, $20
16mm Sale: $259.60

II

Now that "II" has been completed, one would suppose that the above film "I" is "One"... unless, of course, this film's spoken title is "aye-aye" or even, perhaps, slyly referring to the two "eyes" which made it, as distinct from the singularity of vision which flattened space in the making of its predecessor.

1979, 16mm, color/si, 9m (18fps), $25
16mm Sale: $322.30

III

The third in this series of Imagnostic Films seems particularly magic to me in as much as I cannot even remember the photographic source of these images or, thus, of having taken them.

1980, 16mm, color/si, 2m (18fps), $20
16mm Sale: $123.20

IV

It was while studying this film that I decided to group these "romans" under the title ROMAN NUMERAL SERIES and to give up the term "Imagnostic" altogether. The term "deja vu" comes to mind each time I view this film — this, then, somehow the "echoing" of the birth of imagery.

1980, 16mm, color/si, 2m, (18fps), $20
16mm Sale: $133.10

V

An imagery sharp as stars and hard as the thought-universe (turning back upon itself) absorbed in gentle patterns of contemplation.

1980, 16mm, color/si, 3m (18fps), $20
16mm Sale: $145.20

VI

What shall one say?

1980, 16mm, color/si, 13m (18fps), $30
16mm Sale: $430.10

VII

What CAN one say? — that won't limit by language the complexity of moving visual thinking? ... the skein of pattern that seeks to make its own language.

1980, 16mm, color/si, 5m (18fps), $20
16mm Sale: $215.60

VIII

This is the most formal of all these works.

1980, 16mm, color/si, 4m (18fps), $20
16mm Sale: $177.10

IX

This is the most absolute.

1980, 16mm, color/si, 2m (18fps), $20
16mm Sale: $215.60

DUPLICITY III

The final Duplicity in this series does seem a resolve with the term. All previous visual manifestations have been extended (thru four-roll superimpositions) to their limit. Obvious costumes and masks. Drama as an ultimate play for truth, and totemic recognition of human animal life-on-earth dominate all the evasions duplicity otherwise affords.

1980, 16mm, color/si, 30m (18fps), $55
16mm Sale: $904.20

MADE MANIFEST

"Every man's work shall be made manifest, for the day shall declare it, because it shall be revealed by fire and the fire shall try every man's work of what sort it is." — 1 Corinthians 1-13

1980, 16mm, color/si, 12m, $25
16mm Sale: $519.20

OTHER

Dedicated to Virgil Grillo.

A film photographed in Amsterdam but dedicated to capturing a quality of mind engendered there — not, certainly, alienation (as often in travel) but rather some heightened sense of being other.

1980, 16mm, color/si (18fps), $20
16mm Sale: $145.20

SALOME

Portrait of the great chess master, aesthetician, human being, Eugene Salome.

1980, 16mm, color/si, 3m (18fps), $20
16mm Sale: $139.70

SEXUAL MEDITATION #1: MOTEL

This film was originally photographed in 1970 in regular 8mm. It was, a decade later, blown up to 16mm so that it could join the rest of the Sexual Meditation series.

1980, 16mm, color/si, 6m (18fps), $20
16mm Sale: $246.40

SINCERITY IV

This, the sixth film of the SINCERITY/DUPLICITY series, seems rooted in the earliest tradition of my work, Psycho-Drama, as well as in the most recent, Imagnostic, directions taken. It is remembrance as well as thought which fashions it in lonely hotel rooms, sincere return of the mind to that which is loved, ephemeral faces of children growing older, familiar objects interwoven with easy alien familiarity, the images of strangers in UNeasy identification, sexual posture and the lure of the Beloved as irreducible image.

1980, 16mm, color/si, 40m, $78
16mm Sale: $1,258.40

SINCERITY V

This, then, finishes eleven years of editing drawing on 30-some years of photography. I will surely work autobiographically again, but the modes of SINCERITY and DUPLICITY seem completed with this film which on the one hand is as simple in its integrity-of-light as those follow-the-ball "sing-along" early silent movies and on the other as complicated as teen-age metamorphosis. Childhood dissolves in flame, struck from the hearth.

1980, 16mm, color/si, 45m, $78
16mm Sale: $1,390.40

SONGS 1-7

After much technical difficulty and elaborate color RE-creation, I've managed to enlarge the REGULAR 8mm "SONGS 1-14" into 16mm films, which saves them from extinction ... AND permits them a larger public life ... "Go, little naked and impudent songs" ... into the auditoriums of the world and live ... awhile longer.

Portrait of a lady; fire and a mind's movement in remembering; three girls playing with a ball (hand-painted); a childbirth song; the painted veil via moth-death; San Francisco.

1966/1980, 16mm, color/si, 28m (18fps), $49 16mm Sale: $715

SONGS 8-14

Sea creatures; wedding source and substance; sitting around; fires, windows, an insect, a lyre of rain scratches; verticals and shadows caught in glass traps; a travel song of scenes and horizontals; molds, paints and crystals.

1966/1980, 16mm, color/si, 30m (18fps), $56 16mm Sale: $828.30

SONGS 16-22

SONG 16 — a flowering of sex as in the mind's eye, a joy; SONGS 17 & 18 — the movie house cathedral and a singular room; SONGS 19 & 20 — women dancing and a light; SONGS 21 & 22 — two views of closed-eye vision.

1966-84, 16mm, color/si, 49m, $66 16mm Sale: $974.60

SONGS 24, 25, & 26

A naked boy with recorder and a view from the dump. The emotional properties of talk.

Late 1960s, 16mm, color/si, 14.5m (18fps), $29 16mm Sale: $480.70

SONG 28 AND SONG 29

SONG 28 — scenes as texture; SONG 29 is a portrait of the artist's mother.

1966-1986, 16mm, color/si, 8m (18fps), $20 16mm Sale: SONG 28, $145.20; SONG 29, $133.10

Note: The SONGS are intended for 18fps, but also are okay for 24fps ... as they were intended for variable-speed 8mm projectors; and therefore these new "blowups" can certainly run at either of those 16mm projector speeds.

AFTERMATH

"after + math (((mowing, crop))) a second growth crop" ... this my strongest attack on pop culture, the movies, TV, etc. — what CAN be done with it? / The idealism of moving-visual-thought-process, the very raw meat of brain, trying to absorb and transform "the unthinkable": this, then, that second harvest of healthier gain ... retrieving patriotism, even, from blasphemous commerce. (Quote *Webster's 7 Coll.*)

1981, 16mm, color/si, 8m, $20. 16mm Sale: $354.20

ARABIC NUMERAL SERIES

This series of films, each extraordinarily unique from every other (except "0 + 10" going together) is inspired and governed by strata of the mind's moving-visual-thinking different from that of the ROMAN NUMERAL SERIES ... or perhaps one should say that the ARABIC NUMERALS come to fruition thru some tree-of-nerves separate from that which gave birth to the ROMANS (as it is physiologically deceptive to think of thought as existing in "layers"). The ARABICS range in length from approximately five minutes to 32 minutes and may be projected at 24fps as well as 18, tho' the latter speed seems preferable for starts. I think each film's integrity of rhythm would allow viewing at a greater variety of speeds, were there the 16mm projectors to permit that exercise. So far as I can tell, they defy verbal interpretation (even more than their ROMAN equivalents) and would, thus, seem to be closer to Music than any previous work given me to do; but if that be true, it is (as composer James Tenney put it to me) that they relate to that relatively small area of musical composition which resists Song and Dance and exists more purely in terms of Sound Events in Time/Space. Finally, then, the inspiration of all those modern (and a few ancient) composers I've most loved since my teens overwhelms the easier, and comfortably lovely, habits of jig and do-re-mi AND creates a visual correlative OF music's eventuality — *i.e.*, each ARABIC is formed by the intrinsic grammar of the most inner (perhaps pre-natal) structure of thought itself.

Arabic 1

1980, 16mm, color/si, 5.5m (18fps), $20 16mm Sale: $151.80

Arabic 2

1980, 16mm, color/si, 7m (18fps), $20 16mm Sale: $190.30

Arabic 3

1980, 16mm, color/si, 10.5m (18fps), $25 16mm Sale: $297

Arabic 4

1981, 16mm, color/si, 10m (18fps), $25 16mm Sale: $151.80

Arabic 5

1981, 16mm, color/si, 5m (18fps), $20 16mm Sale: $271.70

Arabic 6

1981, 16mm, color/si, 11m (18fps), $25 16mm Sale: $328.90

Arabic 7

1981, 16mm, color/si, 11m (18fps), $25 16mm Sale: $335.50

Arabic 8

1981, 16mm, color/si, 7m (18fps), $20 16mm Sale: $195.80

Arabic 9

1981, 16mm, color/si, 12m (18fps), $25 16mm Sale: $367.40

Arabic 0 + 10

1981, 16mm, color/si, 32m (18fps), $45 16mm Sale: $866.80

Arabic 11

1981, 16mm, color/si, 10.5m (18fps), $25 16mm Sale: $297

Arabic 12

1981, 16mm, color/si, 27m (18fps), $39 16mm Sale: $721.60

Arabic 13

1981, 16mm, color/si, 5m, (18fps), $20 16mm Sale: $145.20

Arabic 14

1981, 16mm, color/si, 5.5m (18fps), $20 16mm Sale: $170.50

Arabic 15

1981, 16mm, color/si, 7.5m (18fps), $20 16mm Sale: $234.30

Arabic 16

1981, 16mm, color/si, 8.5m (18fps), $25 16mm Sale: $259.60

Arabic 17

1981, 16mm, color/si, 8m (18fps), $20 16mm Sale: $297

Arabic 18

1981, 16mm, color/si, 8.5m (18fps), $25 16mm Sale: $297

Arabic 19

1981, 16mm, color/si, 9m (18fps), $25 16mm Sale: $354.20

THE GARDEN OF EARTHLY DELIGHTS

This film (related to MOTHLIGHT) is a collage composed entirely of montane zone vegetation. As the title suggests it is an homage to (but also argument with) Hieronymous Bosch. It pays tribute as well, and more naturally, to "The Tangled Garden" of J.E.H. MacDonald and the flower paintings of Emil Nolde.

1981, 16mm, color/si, 2.5m (18fps), $20
16mm Sale: $183.70

MURDER PSALM

"... unparalleled debauchery, when man turns into a filthy, cowardly, cruel, vicious reptile. That's what we need! And what's more, a little 'fresh blood' that we may grow accustomed to it ...." (Dostoyevsky's *The Devils*, Part II, Chapter VIII)

"In my novel *The Devils* I attempted to depict the complex and heterogenous motives which may prompt even the purest of heart and the most naive people to take part in an absolutely monstrous crime." (Dostoyevsky's *The Diary of a Writer*)

1981, 16mm, color/si, 16m, $37
16mm Sale: $740.30

NODES

"nodus knot, node — more at NET) ... 4a: a point at which subsidiary parts originate or center ... 5: a point, line, or surface of a vibrating body that is free or relatively free from vibratory motion." In the tradition of SKEIN this hand-painted film is the equivalent of cathexis concepts given me by Sigmund Freud (in his "Interpretation of Dreams"), 30 years ago, finally realizing itself as vision. (Quote: *Web. 7th*).

1981, 16mm, color/si, 3m, $20
16mm Sale: $170.50

RR

This film is a mix of landscape images seen from train windows and the patterned shapes and shifting tones of moving-visual-thought thus prompted; it was inspired by Robert Breer's FUJI.

1981, 16mm, color/si, 8m, $20
16mm Sale: $354.20

UNCONSCIOUS LONDON STRATA

"This film, photographed in London in 1979, finished in January of 1982, is an exploration into the depths of unconscious reactions. Having been in London with Stan when he photographed it, I find this a deeply accurate memory piece. Not 'That's how it looked to me' but 'That's how it felt!' There are many new techniques in this film, new grammar. It is a very rich lode." — Jane Brakhage

While visiting London, England (dream of my youth) and wishing to be simply camera-tourist (taking pics. of exotic architectural arrangements imagined since earliest Dickens, etc.) I found myself forced, yes forced!, to photograph, rather, the nearest equivalent to the NON-pictorial workings of my mind which these London scenes, before my eyes and camera lens, would afford — each scenic possibility distorted from any easily identifiable picture to some laborious reconstruction of the mind's eye at the borders of the unconscious. It was two years before I could even begin to edit; and then some visual-song of all of England's history began to move thru this material, fashioning it in some way akin to that music of Pierre Boulez which is at one with the poetry of Rene Char — this plus the English "round," song and dance ... only (as is true to my thought process then, in England, and now in memory) the rounds are within rounds, round and around, all (as many as seven interspersed thoughts continuing the orders of shots) interwoven.

1982, 16mm, color/si, 22m, $50
16mm Sale: $942.70

EGYPTIAN SERIES

A series of meditations on Egyptian hieroglyphs — designations (as I finally saw them) of nurturing godheads.

1983, 16mm, color/si, 17m, $52
16mm Sale: $752.40

HELL SPIT FLEXION

Dedicated to Bill and Stella Pence.

My moving-visual response to William Blake's "The Marriage of Heaven & Hell," this hand-painted film seems the most rhythmically exact of all my work: it was inspired by memories of an old man coughing in the night of a thin-walled ancient hotel ... a triumph of rhythm thru to inspiration.

1983, 16mm, color/si, 1m, $20
16mm Sale: $145.20

TORTURED DUST

"Why should she give birth, though she had worked in a pottery, to an urn, to a stone angel, to the face of a cracked sundial? Why should she be, she screamed, this common clay, this tortured dust?" — from "Miss MacIntosh, My Darling" by Marguerite Young ... to whom this film is gratefully dedicated.

1984, 16mm, color/si, 90m, $135

Note: Each of the four parts may be bought individually: PART 1, $929.50; PART 2, $878.90; PART 3, $986.70; PART 4, $986.70

JANE

Someone said to me, of this film, that it was really about light; but Jane (who takes it as a portrait — *i.e.*, sees herself in it) said: "you gave me the moon and seven stars."

1985, 16mm, color/si, 13m, $30.
16mm Sale: $499.40

FIFTEEN SONG TRAITS

Portraits of family and friends, including poets Robert Creeley, Michael McClure, Ed Dorn and Robert Kelly as well as sculptor Angelo DiBenedetto and poet/filmmaker Jonas Mekas.

1967-1986, 16mm, color/si, 47m (18fps), $70 16mm Sale: $1,056

FLESH OF MORNING

I have never been satisfied with the soundtrack on this early work of mine. Thirty years after its initial release, I completed a new track which, after much listening, seems to be not only a great improvement, but a definitive audio/visual combination.

"A brilliant psychodrama on masturbation." — *Cinema 16*

"The dramatic power of a Greek tragedy." — P. Adams Sitney

1956-1986, 16mm, b&w/so, 25m, $50
16mm Sale: $651.20

CASWALLON TRILOGY

At the Art Cinema in Boulder, Colorado, the Sunday Associates staged an adaptation of Jane Brakhage's story of Caesar's invasion of Britain, "Caswallon the Headhunter." I contributed a hand-painted film loop, as part of the special effects, as well as making two films during rehearsals: 1) the first dance film I've made, DANCE SHADOWS BY DANELLE HELANDER and 2) a film which meditates upon the unique process of creativity engendered by Denise Judson and the Sunday Associates in production, THE AERODYNE (Webster: "heavier-than-air aircraft that derives its lift in

flight from forces resulting from its motion through air") — the latter two films silent. Thus the CASWALLON TRILOGY is composed of:

THE AERODYNE: Silent

FIRELOOP: Sound by Joel Haertling, Architect's Office

DANCE SHADOWS BY DANIELLE HELANDER: Silent

1986, 16mm, color/si & so, 10m, $25
16mm Sale: $448.80

CONFESSION

This film was photographed midst the drama it depicts: As I was the "protagonist" of the drama, it is the most extremely autobiographical documentation given to me to do. As it was made while the brain was thus stunned, I think it was wrongly titled LOVE SACRIFICE. I am now renaming it CONFESSION (in the same spirit which moved me to retitle SINCERITY IV/DUPLICITY I). There is a clear sense that all which the film depicts precludes even the possibilities of Love, so that it represents an even greater sacrifice of all that we know of loving than I had originally thought when I first titled it. Perhaps I, after all a filmmaker, should cease speaking and simply turn to a quote from Petrarch which seems true "addenda" to the film now, as it did when I made it: "Firstly, I revealed in salutary confession the secret filth of my misdeeds, which had long been festering in stagnant silence; and I made it my custom to confess often, and thus to display the wounds of my blinded soul to the almighty Healer" (*Epistolae Familiares X*, 5, June 11, probably 1352). I suddenly thought the title might best be, simply, CONFESSION; for the Petrarch does hold solid thru all this turmoil. I continue to think there can be no "wrong" form of loving ... BUT, people can become easily confused as to what Love IS.

1986, 16mm, color/si, 27m, $50
16mm Sale: $904.20

THE LOOM

Dedicated to Robert Kelly.

A multiple-superimposition hand-painted visual symphony of animal life of earth. THE LOOM might be compared to musical quartet-form (as there are almost always four superimposed pictures); but the complexity of texture, multiplicity of tone, and the variety of interrelated rhythm, suggest symphonic dimensions. The film is very inspired by George Melies: the animals exist (in Jane's enclosure) as on a stage, their interrelationships edited to the disciplines of dance, so therefore one might say this hardly represents "animal life on earth"; but I would argue that this work at least epitomizes theatrical Nature, magical Creature, and is the outside limit, to date, of my art in that respect.

(The balance-of-light was so perfectly realized in making the neg. of this print that I wish to credit Western Cine Lab's "timer" Louise Fujiki as creative collaborator in the accomplishment of this work.)

1986, 16mm, color/si, 50m, $90
16mm Sale: $1,607.10

LOUD VISUAL NOISES

This is a "companion piece" to the similarly hand-painted FIRELOOP (of CASWALLON TRILOGY) and is dedicated to the filmmaker Paul Lundahl who supplied the title which prompted the film.

1986, 16mm, color/si, 2.5m, $20
16mm Sale: $151.80

THE DANTE QUARTET

This hand-painted work six years in-the-making (37 in the studying of *The Divine Comedy*) demonstrates the earthly conditions of "Hell," "Purgatory" (or Transition) and "Heaven" (or "existence is song," which is the closest I'd presume upon heaven from my experience) as well as the mainspring of/from "Hell" (HELL SPIT FLEXION) in four parts which are inspired by the closed-eye or hypnagogic vision created by those emotional states. Originally painted on IMAX and Cinemascope 70mm and 35mm, these paint-laden rolls have been carefully rephotographed and translated to 35mm and 16mm compilations by Dan Yanosky of Western Cine.

1987, 16mm, color/si, 8m, $20
16mm Sale: $480.70

FAUSTFILM: AN OPERA: PART I

A collaboration between composer Rick Corrigan and Stan Brakhage, featuring Joel Haertling as Faust, Gretchen LeMaistre as Gretchen, Phillip Hathaway as Faust's friend, and Paul Lundahl as Servant. This is the realization of a 30-year-old-dream (grant applications and fragments of script from the 1950s published in Brakhage's *Metaphors on Vision*), a wish of the young filmmaker to film a "modern" Faust (quite opposite of the traditional Fausts) which finally came to a fulfillment as unpredictable and as absolute as, say, three decades of living experience.

1987, 16mm, color/so, 50m, $120
16mm Sale: $1,890.90

FAUST'S OTHER: AN IDYLL

FAUST PART 2 reveals the modern Faust in a romantic interlude, an idyll (from the Greek *idein*, "to see"); also, a journey of the *id*. A sense of story is inferred through the complex interweaving of human gesture, expression, and bodily movement within vibrantly shifting colors and rhythmic development, creating multiple levels of metaphorical meaning. A collaborative work with paintings by Emily Ripley and soundtrack by Joel Haertling.

1988, 16mm, color/so, 45m, $120
16mm Sale: $1,961.30

FAUST 3: CANDIDA ALBACORE

Just as the word "Idyll" of Faust's Part 2 is rooted in the Greek "idein" / "to see," so is "Candida" in "candidatus," as used in "the white robed army of martyrs" of the "Te Deum," as well as "Albicare" / "to be white" or "Albicore" out of the Portuguese (of Arabic origin) designating a kind of tunny (or white tuna): thus, Faust's 3 is white / white as well as (from sugar's "white") candy, and fish: it is the modern Walpurgisnacht to Faust, but the daydream of "his" Emily: it exists that a woman have, finally, something of her ritual included in the myth of Faust ... and that "muthos" / "mouth" become a vision.

1988, 16mm, color/so, 25m, $80
16mm Sale: $1,069.20

I ... DREAMING

This is a setting-to-film of a "collage" of Stephen Foster phrases by composer Joel Haertling. The recurring musical themes and melancholia of Foster refer to "loss of love" in the popular "torch song" mode; but the film envisions a re-awakening of such senses-of-love as children know, and it posits (along a line of words scratched over picture) the psychology of waiting.

1988, 16mm, color/so, 8m, $20
16mm Sale: $372.90

KINDERING

This film presents the voice of a child play-singing in relation to full orchestral "takes" of The Times and visually juxtaposed with children-at-play (my grandchildren Iona and Quay Bartek) in Americana backyard. They are seen, as in dream, to be already caught-up-in yet absolutely distinct-from the rituals of adulthood. The visuals were photographed and edited TO the music collage of Architect's Office performance A0124 by Trevor and Joel Haertling and Doug Stickler.

1987, 16mm, color/so, 3m, $20.
Sale: $215.60

LOUD VISUAL NOISES (SOUND VERSION)

Hand-painted (closed eye) film envisioning optic feedback in response to sound. Collaborative soundtrack compiled by Joel Haertling with sound contributions by Die Totliche Doris (WG), Zoviet France (UK), Nurse With Wound (UK), The Hafler Trio (NL), Joel Haertling (US) and I.H.T.S.O. (WG).

1988, 16mm, color/so, 2.5m, $20
16mm Sale: $215.60

MARILYN'S WINDOW

This stream-of-visual-consciousness could be nothing less than pathway of the soul, as images of Marilyn's window are remembered from inside-out, its "view" interwoven with all of other windowing and the Elements of the known world.

1988, 16mm, color/si, 4m, $20
16mm Sale: $354.20

MATINS

This is one of those "little films" which is pure "cine poem" in the sense that it is picture, but also given over to what we call "abstract" — which is to say it arises as mind's light and exists, as such, as filmic "prayer." (Made on the occasion of, and inspired by, Jim and Lauren Tenney's marriage.)

1988, 16mm, color/si, 2.5m, $20
16mm Sale: $133.10

FAUST 4

Music by Rick Corrigan.

This is the imaged thought process of young Faust escaping the unbearable pictures of his broken romantic idyll, mentally fleeing the particulars of his dramatized "love," Faust's mind ranging the geography of his upbringing and its structures of cultural hubris — the whole nervous system "going to ground" and finally "becoming one" with the hypnagogically visible cells of his receptive sight and inner cognition ... all that I could give him of Heaven in this current visualization of these ancient themes.

1989, 16mm, color/so, 36m, $110
16mm Sale: $1,960.20

VISIONS IN MEDITATION #1

This is a film inspired by Gertrude Stein's "Stanzas In Meditation," in which the filmmaker has edited a meditative series of images of landscapes and human symbolism "indicative of that field-of-consciousness within which humanity survives thoughtfully." It is a film "as in a dream," this first film in a proposed series of such being composed of images shot in the New England states and Eastern Canada. It begins with an antique photograph of a baby and ends with a child loose on the landscape, interweaving images of Niagara Falls with a variety of New England and Eastern Canadian scenes, antique photographs, windows, old farms and cityscapes, as it moves from deep winter, through glare ice, to thaw.

1989, 16mm, color/si, 20m, $45
16mm Sale: $721.60

VISIONS IN MEDITATION #2: MESA VERDE

This meditation takes its visual imperatives from the occasion of Mesa Verde, which I came to see finally as a Time rather than any such solidity as Place. "There is a terror here," were the first words which came to mind on seeing these ruins; and for two days after, during all my photography, I was haunted by some unknown occurrence which reverberated still in these rocks and rock-structures and environs. I can no longer believe that the Indians abandoned this solid habitation because of drought, lack-of-water, somesuch. (These explanations do not, anyway, account for the fact that all memory of The Place, *i.e.*, where it is, was eradicated from tribal memory, leaving only legend of a Time when such a place existed.) Midst the rhythms, then, of editing, I was compelled to introduce images which corroborate what the rocks said, and what the film strips seemed to say: The abandonment of Mesa Verde was an eventuality (rather than an event), was for All Time thus, and had been intrinsic from the first such human building.

1989, 16mm, color/si, 17m, $45
16mm Sale: $721.60

BABYLON SERIES

After a six or seven year study of *Hammurabi's Code*, original Babylonian Text and translation, I've tried to feel my way into the moving visual thought process of this ancient culture (whose numerical system is composed primarily of building materials, nails, joints and the like): this, then, is a visual music which balances the two thought processes of Structure and Nature.

1989, 16mm, color/si, 6m, $20
16mm Sale: $221.10

BABYLON SERIES #2

Out of the vagueries of sometime beseeming repetitive light patterns, and the delicately variable rhythms of thought process, the imagination of The Monumental and of the Ephemeral are born to mind hard as nails.

1990, 16mm, color/si, 5m, $20
16mm Sale: $171.10

BABYLON SERIES #3

There is an architectured garden of the variably brash rock-solid liquid-encompassing, but always imitative, human mind as it processes the given light thoughtfully. This film is about that.

1990, 16mm, color/si, 6m, $20
16mm Sale: $234.30

CITY STREAMING

This is a film made in Toronto, in memoriam, so to speak — a memory piece, a "piecing together" of the experience of living there. The consciousness of the maker comes to sharply focussed visual music — not to arrive at snapshots, somesuch, but rather to "sing" The City as re-membered from daily living ... complementary, then, to an earlier film, UNCONSCIOUS LONDON STRATA.

1990, 16mm, color/si, 25m, $60
16mm Sale: $740.30

PASSAGE THROUGH: A RITUAL

When I received the tape of Philip Corner's *Through the Mysterious Barricade, Lumen 1 (after F. Couperin)*, he included a note that thanked me for my film, THE RIDDLE OF LUMEN, he'd just seen and which had in some way inspired this music. I, in turn, was so moved by the tape he sent I immediately asked his permission to "set it to film."

It required the most exacting editing process ever; and in the course of that work it occurred to me that I'd originally made THE RIDDLE OF LUMEN hoping someone would make an "answering" film and entertain my visual riddle in the manner of the riddling poets of yore. I most expected Hollis Frampton (because of *Zorn's Lemma*) to pick up the challenge; but he never did. In some sense I think composer Corner has — and now we have this dance of riddles as music and film combine to make "passage," in every sense of the word, further possible. (To be absolutely "true to" the ritual of this passage, the two reels of the film should be shown on one projector, taking the normal amount of time, without rewinding reel #1 or showing the finish and start leaders of either — especially without changing the sound dials — between reels.)

1990, 16mm, color/so, 50m, $80
16mm Sale: $1,764.40

THE THATCH OF NIGHT

As a poem might be said to contain the night through a weave of words, so have I in this film attempted such a container with warp and woof of emblematic visions. (Homage to Marie Menken's "Notebooks.")

1990, 16mm, color/si, 10m, $25
16mm Sale: $246.40

THREE HAND-PAINTED FILMS

Nightmusic

This little film (originally painted on IMAX) attempts to capture the beauty of sadness, as the eyes have it when closed in meditation on sorrow. "A work of hand-painted 'moving visual thinking'; colors and forms coursing, flowing, bursting, as if of fire and water — of the earth, of the body, of the mind." — M.B.

1986, 16mm, color/si, 30sec
16mm Sale: $151.80

Rage Net

Much of what has been said about the above film could be repeated here, except that RAGE NET arises from meditation upon, rather than being trapped psychologically by, rage.

1988, 16mm, color/si, 30sec
16mm Sale: $151.80

Glaze of Cathexis

This hand-painted work is easily the most minutely detailed ever given to me to do, for it traces (as best I'm able) the hypnagogic after-effect of psychological cathexis as designated by Freud in his first (and unfinished) book on the subject — *Toward a Scientific Psychology*.

1990, 16mm, color/si, 3m
16mm Sale: $215.60
Package: 1986-1990, 16mm, color/si, 4m, $30

VISIONS IN MEDITATION #3: PLATO'S CAVE

Plato's cave would seem to be the *idee fixe* of this film. The vortex would, then, be the phenomenological world — overwhelming, and thus "uninhabitable." The structures of thoughtful meditation are naturally, therefore, equivocal so that, for example, even a tornado-in-the-making will be both "dust devil" and "finger of God" at one with the clockwork sun and the strands of ice/fire, horizon, rock, clouds, so on.

The film is, I believe, a vision of mentality as most people must (to the irritation of Plato) have it, safely encaved and metaphorical, for the nervous system to survive. All the same I hope, with this work, to have brought a little "rush light" into the darkness. The film is set to the three movements of Rick Corrigan's "Memory Suite." Its multiple superimpositions are superbly timed by Louise Fujiki, of Western Cine, as usual.

1990, 16mm, color/so, 8m, $45
16mm Sale: $740.30

VISIONS IN MEDITATION #4: D.H. LAWRENCE

I've made three pilgrimages in my life: the 40-some-year home of Sigmund Freud in Vienna, Emily Dickinson's in Amherst, and the mountain ranch and crypt, would you call it?, of D.H. Lawrence, outside Taos. I keep returning to the Lawrence environs again and again; and this last time attempted photography in that narrow little building where his ashes were (or were not) deposited (contradictory stories about that). There is a child-like sculpture of The Phoenix at the far end of the room, a perfectly lovely emblem to deflate any pomposity people have added to Lawrence's "I rise in flames ...." The building is open, contains only a straw chair (remindful of the one Van Gogh painted) and a broom, which I always use with delight to sweep the dust and leaves from this simple abode. I have tried to make a film as true to the spirit of Lawrence as is this gentle chapel in homage of him. I have attempted to leave each image within the film free to be itself and only obliquely in the service of Lawrence's memory. I have wanted to make it a film within which that child-Phoenix can reasonably nest.

(Bruce Elder sends me this quote from D.H. Lawrence, which may help to explain why VISIONS IN MEDITATION #4 is subtitled in his name: "... there must be mutation swifter than iridescence, haste, not rest, come-and-go, not fixity, inconclusiveness, immediacy, the quality of life itself, without denouncement or close." — "Poetry of the Present," intro to the American edition of *New Poems*, 1918)

1990, 16mm, color/si, 19m, $45
16mm Sale: $721.60

AGNUS DEI KINDER SYNAPSE

To the child mind, the transformative sacrificial power of "O, Lamb of God" is a daily manifestation — not as an adult shift-of-interest, but rather as ritual magic in which a toy train ("-of-thought," an adult might say) becomes medium of shifts-of-scene, soforth, wherein an elephantine shape transforms to a more "real" (*i.e.*, less metaphorical) train, in sacrifice of transformative elephant, so on-&-on. An earlier film, THE MACHINE OF EDEN, is of some similar construct (as is a good deal of western painting) in its insistence upon contemporary mise-en-scene as grounds for Biblical lore.

1991, 16mm, color/si, 4.5m, $20
16mm Sale: $170.50

A CHILD'S GARDEN AND THE SERIOUS SEA

In poet Ronald Johnson's great epic Ark, in the first book *Foundations*, the poem "Beam 29" has this passage: "The seed is disseminated at the gated mosaic a hundred feet / below, above / long windrows of motion / connecting dilated arches undergoing transamplification: / 'seen in the water so clear as christiall' / (prairie tremblante)" which breaks into musical notation that, "presto," becomes a design of spatial tilts: This is where the film began; and I carried a xerox of the still unpublished ARC 50 through 66 all that trip with Marilyn and Anton around Vancouver Island. As I wrote him, "The pun 'out on a limn' kept ringing through my mind as I caught the hairs of side-light off ephemera of objects tangent to Marilyn's childhood: She grew up in Victoria; and there I was in her childhood backyard ...": and then there was The Sea — not as counterbalance but as hidden generator of it all, of the The World to be discovered by the/any child ... as poet Charles Olson has it: "Vast earth rejoices, / deep-swirling Okeanos steers all things through all things, / everything issues from the one, the soul is led from drunkenness / to dryness, the sleeper lights up from the dead, / the man awake lights up from the sleeping." (*Maximus*, from "Dogtown — I")

1991, 16mm, color/si, 80m, $120
16mm Sale: $2,378.20

CHRIST MASS SEX DANCE

This work, composed of six rolls of superimposed images set to Jim Tenney's electronic music track "Blue Suede," is a celebration of the balletic restraints of adolescent sexuality-shaped (in this instance) by "The Nutcracker Suite" of Tchaikovsky as well as the gristly roots of Elvis Presley.

1991, 16mm, color/so, 5.5m, $24
16mm Sale: $246.40

DELICACIES OF MOLTEN HORROR SYNAPSE

The primary "Molten Horror" is TV — though there are other horrors metaphored in the film. Four superimposed rolls of hand-painted and bipacked television negative imagery are edited so as to approximate the hypnagogic process whereby the optic nerves resist grotesque infusions of luminescent light.

1991, 16mm, color/si, 10m, $40
16mm Sale: $493.90

VISION OF THE FIRE TREE

"Vitally, the human race is dying. It is like a great uprooted tree with its roots in the air. We must plant ourselves again in the universe." — D.H. Lawrence

This little film, like a fire in the mind, seeks that "tree" along a line of metaphorical synapse.

1991, 16mm, color/si, $20
16mm Sale: $170.50

BOULDER BLUES AND PEARLS AND ...

Music by Rick Corrigan.

Peripheral envisionment of daily life as the mind has it — *i.e.*, a terrifying ecstasy of (hand-painted) synapting nerve ends back-firing from thought's grip of life.

1992, 16mm, color/so, 20m, $60

CRACK GLASS EULOGY

Music by Rick Corrigan.

A nostalgic envisionment of city living — the potential shards of memory seen as if always on the verge of cutting the mind to pieces ... "Nostalgia is the most dangerous thought process" — poet Charles Olson, mid '60s

1992, 16mm, color/so, 6m, $20

UNTITLED (FOR MARILYN)

An untitled hand-painted film — a hypnagogic four-part thought process interwoven with scratched words in thanks to and praise of God.

1992, 16mm, color/si, 11m, $25

BLOSSOM GIFT/FAVOR

Dedicated to Doug Edwards.

All titles dominate linguistically; in that sense, any film would be better left unnamed. This little hand-painted work attempts to BE a visual "flowering," and as it is (as Film is) a continuity art, it would seek some visual corollary of the whole growth process (root, stem, leaves, blue sky and the bloody-gold growth of the meat/mind electricity of the filmmaker) — but without mimic of either flower or thought process ... clear through to Film's clear "blossoming" in the passage of light.

1993, 16mm, color/si, 30sec, $20

AUTUMNAL

This is a film composed of two elements: 1) simple hand-painted frames and brief strips of hand-painting, and 2) strips of blank colors, which appear as overall hues or color tones filtering light itself rather than any pictured scenes. These two elements are interposed in editing so as to suggest the seasonal changes of tree-leaf (from greens to golds, reds and browns) and the sky (from varieties of warm-to-cold blues).

1993, 16mm, color/si, 5m, $20

EPHEMERAL SOLIDITY

This is one of the most elaborately edited of all the hand-painted films of late — a Haydenesque complexity of thematic variations on a totally visual (*i.e.*, *un*-musical) theme.

This film is composed of 35mm hand-painted images reduced to 16mm film, single-frames, shots of two, three, four frames and, occasionally, slightly longer shots, all interspersed with a variety of calculated lengths of black leader which cause a flickering of abstract patterns in rhythmed darkness.

1993, 16mm, color/si, 4.5m, $25

THE HARROWING

A hand-painted film which has been photographically step-printed to create varieties of tempo in mimic of sparking and molten rock. The recurrent centrality of certain painted forms, and the exploding magma-like flickering repetitions of all that surrounds the forms, suggests a harrowing process.

1993, 16mm, color/si, 3m, must be rented with TRYST HAUNT

TRYST HAUNT

This is a hand-painted film photographically step-printed so that the thicket-like lines of paint are "played off" against some centered pale-hued areas of paint in such a way as to suggest a clearing in a forest of branches (which is, in the repetitive form of the whole film, only fleetingly seen) — a trysting place which flits through the mind like a ghost.

1993, 16mm, color/si, 3m, must be rented with THE HARROWING

Note: THE HARROWING and TRYST HAUNT are available as a package at the price of $20.

STELLAR

This is a hand-painted film which has been photographically step-printed to achieve various effects of brief fades and fluidity-of-motion, and makes partial use of painted frames in repetition (for "close-up" of textures). The tone of the film is primarily dark blue, and the paint is composed (and rephotographed microscopically) to suggest galactic forms in a space of stars.

1993, 16mm, color/si, 2.5m, $20

STUDY IN COLOR AND BLACK AND WHITE

The title is almost the whole of any possible description of this hand-painted and photographically step-printed film, which exhibits variably shaped small areas of color (in a dark field) that explode into full frames of textured color interwoven with white scratch patterns that create a considerable sense of interior depth and three-dimensional movement.

1993, 16mm, color/si, 2.5m, $20

THREE HOMERICS

This film is composed of three sections created to accompany a piece of music (by Barbara Feldman) on a Homeric poem: 1) "Diana holds back the night ..." is represented by dark shapes suppressing (almost angularly interfering with) orange-golden effusions of paint and the reflective paint-shapes of early morning greens (as if silhouettes or arm and bodily profile were shading the light), 2) Homer's "... rolling sea ..." represented by hand-painted step-printed dissolves of blues in wave shapes, bubbles, and the soft browns and tender greens of seaweed, flotsam-jetsam, and 3) "Ah, love again, the light" represented by painted explosions of multiple hues and lines recurrently interrupted by the "blush" of soft suffusing reds.

1993, 16mm, color/si, 6m, $20

BLACK ICE

I lost sight due a blow on the head from slipping on black ice (leading to eye surgery, eventually); and now (because of artificially thinned blood) most steps I take outdoors all winter are made in frightful awareness of black ice.

These "meditations" have finally produced this hand-painted, step-printed film.

1994, 16mm, color/si, 2.5m, $20
16mm Sale: $287.50

CANNOT EXIST

The hand-painting of this film is interrupted by, and interspersed with, a geometrically structured Mask of Death (one of those frightening human idea-shapes of dying) immediately caught-up in threads of streaming, polarized crystals of Light (elaborately step-printed, with simultaneous frame-to-frame dissolves and printer "pull-backs" creating an effect as if the room in which the film is being viewed was inhaling viscous strands of Life's chemical material). The blurred photo-image of a person appears briefly superimposed on these "streamings": then there is a short

visual "exhale" of this "crystallized" light, as the screen appears to re-absorb its imagery and resolve itself into a pale violet scattering of dust, is it? ... a nebulae, perhaps — *i.e.*, some semblance both earthly and cosmic and (as such) as enigmatic as "the face of God." Collaboration with Sam Bush.

1994, 16mm color/si, 2m, $20

Cannot Not Exist

In this non-orange negative of a hand-painted film, a series of luminously pastel shapes — often patches of color against a stark white background — are interspersed with nearly black intermittent smudges punctuating white. These visual themes develop gradually into a series of multi-colored vertical lines which weave contrapunctally in relation to the flickering (single-frame) paint shapes. Twice, a solid (as if photographed) shape is seen receding from the amalgam of paint. Masses of tiny dots and "curlicue" shapes sometimes interrupt the thematic progression from irregular paint-shape flickerings to fluidity of vertical lines: this theme eventually resolves itself through the intervention of globular shapes (most notably, brilliant orange-yellow "globs") which spread themselves over several frames and prompt the eventual amalgamation of all themes.

1994, 16mm, color/si, 10m, $30

Chartres Series

A year and a half ago the filmmaker Nick Dorsky, hearing I was going to France, insisted I must see the Chartres Cathedral. I, who had studied picture books of its great stained-glass windows, sculpture and architecture for years, having also read Henry Adams' great book three times, willingly complied and had an experience of several hours (in the discreet company of French filmmaker Jean-Michele Bouhours) which surely transformed my aesthetics more than any other single experience. Then Marilyn's sister died; and I, who could not attend the funeral, sat down alone and began painting on film one day, this death in mind ... Chartres in mind. Eight months later the painting was completed on four little films which comprise a suite in homage to Chartres and dedicated to Wendy Jull.

(My thanks to Sam Bush, of Western Cine, who collaborated with me on this, much as if I were a composer who handed him a painted score, so to speak, and a few instructions — a medieval manuscript, one might say — and he were the musician who played it.)

1994, 16mm, color/si, 9m, $30

First Hymn to the Night — Novalis

This a hand-painted film whose emotionally referential shapes and colors are interwoven with words (in English) from the first *Hymn to the Night* by the late 18th century mystic poet Friedrich Philipp von Hardenberg, whose pen name was Novalis. The pieces of text which I've used are as follows: "the universally gladdening light ... As inmost soul ... it is breathed by stars ... by stone ... by suckling plant ... multiform beast ... and by (you). I turn aside to Holy Night ... I seek to blend with ashes. Night opens in us ... infinite eyes ... blessed love."

1994, 16mm, color/si, 3m, $20
16mm Sale: $402.50

The Mammals of Victoria

The film begins with a series of horizontally running ocean tide waves, sometimes with mountains in the background, hand-painted patterns, sometimes step-printed hand-painting, abstractions composed of distorted (jammed) TV shapes in shades of blue with occasional red, refractions of light within the camera lens, sometimes mixed with reflections of water — this "weave" of imagery occasionally revealing recognizable shapes of birds and humans, humans as fleeting figures in the water, as distant shapes in a rowboat, as human shadows, so forth. Increasingly closer images of water, and of light reflected off water, as well as of bursts of fire, intersperse the long shots, the seascapes and all the other interwoven imagery. Eventually a distant volleyball arcs across the sky filled with cumulus clouds: this is closely followed by, and interspersed with, silhouettes of a young man and woman in the sea, which leads to some extremely out-of-focus images from a front car window, an opening between soft-focus trees, a clearing. Carved wooden teeth suddenly sweep across the frame. Then the film ends on some soft-focus horizon lines, foregrounded by ocean, slowly rising and falling and rising again in the frame.

This film is a companion piece to A CHILD'S GARDEN and THE SERIOUS SEA.

1994, 16mm, color/si, 30m, $90

Naughts

A series of five hand-painted, step-printed films, each of which is a textured, thus tangible, "nothing." A series of "nots," then, in pun, or knots of otherwise invisible energies. 1) The first begins with a semblance of fog clouds rising vertically, an upward lifting waterfall likeness which screens an ephemera of painted shapes that come, at end, to a rhythmic and formal hardness. 2) A progression of blue surreal shapes vanishing in forward movements. 3) A gathering of crystalline forms in primary colors emitting upward-moving flares of multicolored lights, all gradually suggesting an outward momentum. 4) An orange rock-beseeming wall of lights and upward flares suddenly frozen and fading. 5) A mixture of crystal and cellular shapes interacting like layers of a fire of decomposition, fogged, and finally like a palimpsest of melding illuminations.

1994, 16mm, color/si, 5.5m, $20

Trilogy

Dedicated to Phil Solomon.

I Take These Truths

This film is entirely hand-painted and is composed of such an evolution of variably colored shapes that their interaction with each other should constitute a purely visual "self-evident" (as prompted by the title): everything beyond the title is as far removed from language as I could possibly make it; and thus it is, to me, practically impossible to describe. Each frame is printed twice, so that its effective speed (at 24fps) is 12 frames per second. A variety of organic and crystalline painted shapes (painted on clear leader, thus as if brilliantly backlit in a blazing space of light) are interspersed with very dark (black leader) passages as if etched with scratches of light and stained radiances: the juxtaposition of these two contrasting qualities of painted and scraped film are "interwoven," sometimes with vine, or vein-like irregular lines in black or alternatively, scratch-etched white. There are also some straight, multi-colored, bars which move, diagonally from one side of the film frame to the other. All these "themes" finally give way to clear thick gelatinous effects which resolve themselves in a long passage of beseemingly-struggling hieroglyphic white shapes in a black field, ending on a brief spate of variable coloration.

1994, 16mm, color/si, 35m, $60

We Hold These

The "Truths" of this film, which the title prompts, are slightly recognizable patterns of fish and animal biology, plant and flower shapes, and human anatomy which are interwoven with pastel cubes and other geometries — pastels as if "hung" in a white light interwoven with straight and diagonally bent black lines, eventually clear architectural forms. The recognizable patterns are literally etched on black leader (primarily) and interspersed with very organic painted forms on white. There is often an intended sense of hair and mucous membrane amidst these forms and interwoven with the electric "x-ray" sense of bones. The interplay between black-and-white sections and multi-colored sections increases until there is some sense of merging the two toward the end.

1994, 16mm, color/si, 12m, $40

I ...

"Whilst part of what we perceive comes through our senses from the object before us, another part (and it may be the larger part) always comes out of our own mind." — William James, *The Principles of Psychology*

This is a hand-painted double-step-printed film (*i.e.*, each frame repeated once) which begins with some ephemeral forms and pale tones reminiscent of the "blues" of frothing ocean breakers, the dun "yellows" of the beach, and a complexity of fleeting inter-mixed various other colors and lines suggestive of a variety of vegetable and animal life such as might appear within a sea scape.

The black lines gradually become hieroglyphic and then thicken (whenever they appear) across the length of the film — becoming more and more globular in their vertical inter-weave with increasingly brilliant and then darkened colors. Sometimes there is a beseeming thicket of multiply colored shapes, sometimes a complexity more akin to animal cellular internal systems, and then, again, pale washes of tone remindful of the film's beginning.

Finally the vertically moving globs and coils of glyph begin to thin, break up into broken lines interspersed with pointillistic imagery and horizontal washes of tone, punctuated by beseeming rock-hard (usually centered) shapes like brilliantly colored, but battered, flecks of form. Then the "washes" are interrupted by spaces of pure white which come, finally, to a whitened end.

1995, 16mm, color/si, 35m, $60

The "b" Series

This film is a series of five little hand-painted and elaborately step-printed sections which are individually titled but so inter-related I've decided they should always be shown in this order together, but each such a *distinction* of the essentially un-nameable subject matter they variously facet that they should retain the character of individual pieces within their shared context ... a context I've attempted to represent by a small "b" for my name "Brakhage."

The film begins with Old Testament, a two-and-a-half minute historical section titled RETROSPECT: THE PASSOVER and its evolution of forms is meant to suggest the Biblical story from which the Jewish religious rituals evolve — an essentially blue-green phosphoressence of forms finally in flight through, yes, parted seas of paint and "armies of the night," as one might put it.

BLUE BLACK: INTROSPECTION is, then, the painted meditation upon the previous section — its forms rhythmically interspersed with some stately pauses of solid thoughtful darkness, like jewels of idea embedded in black velvet. It is about two minutes in length. It begins with suggestions of "landscape."

The three-and-a-half minute BLOOD DRAMA section pulses with red, involves glyphic stitches of red amidst its phosphors of blue-greens, all forms tending to take thought-forms of the previous section through to recognition of internal body, the bloody meat of being human.

The fourth section I AM AFRAID: AND THIS IS MY FEAR is a direct reaction to the third section. The "spark" of a "sky-scape" leads to the subsequent evolution of the same forms in "mental flight," as it were. It is approximately three minutes.

The fifth section is dedicated to Gregory Markopoulos.

The fifth, and final section is the culmination of all previous visuals, the (by now) very recognizable forms of the original story, of inward speculation on narrative, of the disruption in a sense of a spill, or spell, of blood, the non-narrative thought-flight from all this, now (in Finale) becomes an almost unbearable complexity of forms taking on a beseeming "weight" or thickening of those inter-woven shapes. It is an appropriately titled three minute section called SORROWING.

This work was complexly printed off strips of film which were primarily painted in order to achieve negative color.

1995, 16mm, color/si, 15m, $55

Earthen Aerie

This hand-painted, step-printed film begins with several seconds of blank white (interrupted by red and brief electric yellow) and then proceeds to multiply flecked earth and rock shapes and root-like forms which seem to suck horizontally inward and upward midst phosphorescent greens and blues increasingly flecked with light-yellows giving way to tree-top branch likenesses taking oblique shape against a phosphor sky.

1995, 16mm, color/si, 2.5m, $20

In Consideration of Pompeii

Since the age of 17/18, I've been haunted by the catastrophe of Pompeii — beginning with photographs (sold as pornography in high school) of the mummified lovers caught in coitus and preserved by the volcanic ash, revivified by many ghostly photographic books, but especially illuminated by Donald Sutherland's accounts and images from first hand experience of the ruins. Finally my homage in three parts: "The Flowers of Pompeii," "Ashen Snow," and "Angelus."

1995, 16mm, color/si, 5m (18 fps), $30

The Lost Films

They are travelogues in photographic fact and in the mind. Unable to afford printing them, I had stuck them in a drawer. The first was made in 1991, the second through sixth in 1992, seven and eight in '93, and the ninth in '92.

1) A travelogue "nocturne" on the city of London as illuminated by "glaze" finally off the surfaces of Turner's paintings.

2) A travelogue to the north of Finland shepherded by the midnight sun.

3) A hand-painted work, a "midsummer's night dream," still reflective of the experience of the previous summer in Finland.

4) A multiply pastel toned balloon of optical fog triumphing over the barest hints of photographic representation in the lower right hand corner.

5) A mountain meditation primarily in blue "mountains" of the mind shaped by amorphous dull yellows and faded violets.

6) A hand-painted film — some of the same colors of the previous films moving through the sandbars and oceans of thoughtful recollection.

7) This is the eternally ephemeral process of attempts to remember imagery "giving way"/being-displaced-by the contemporaneously practical sighting of what confronts any given viewer at every shift of open eyes (or, as in the film, at every shift of camera, optical focus and montage of edit) — the skeins of The Atlantic, the particularities of Boston night lights, and illuminated points West ending on a garbage truck in a parking lot by the deserts of New Mexico.

8) A dark "sea chante" of absolute photography.

9) The color negative of "truth" — that is to say it is the *whole* truth (insofar as hand-painted film might aspire to achieve it) and a counterbalance epiphany to any such "truth" as might be put in quotes.

1995, 16mm, color/si, 45m (24fps), $95

PARANOIA CORRIDOR

This film is an elaborately hand-painted step-printed work composed primarily of luminescent greens and blues in constantly shifting symmetrical shapes which suggest, rather than delineate, passage through a corridor. An increasingly menacing evolution of patterns is finally interrupted by a series of static shapes which almost appear to be symbols of resolution, ending on an almost-thigh-bone image.

1995, 16mm, color/si, 3m (24fps), $20

SPRING CYCLE

This is a hand-painted, step-printed (with a variety of effects) film which begins with rock-like earth-toned shapes in darkness, followed by increasingly lighter pastel-colored mini-boulder forms to the right and left of the frame mimicking a whitish vertical tunneling (giving the illusion the viewer is moving upward, finally). Then there are garishly colored crystals (primarily green and red) seeming to "bloom" (as if minerals were crystallizing into flowers). Suddenly it is as if tubular phosphoressences (mostly purple, blue and green) are undulating in a dark field. Flashes of white and rhythmic blanks of pastel colors punctuate these transformations which soon become plant-like — beseeming stalks of marsh grass under water, interrupted by whirling garish crystal flowers. Several times, in these passages, the film goes to these blanks of pastel tones. Finally the film ends on a series of these blank tones shifting among blues and blue-greens exploding into white.

(Note: I am the sole author of this film: Sam Bush of Western Cine Service, Denver, is a paid employee; and I've added the credit, at end, simply to fairly praise his workmanship.)

1995, 16mm, color/si, 8.5m (24fps), $30

... PRELUDES 1-6

PRELUDES 1-6 is comprised of six hand-painted and double-frame printed sections of 16mm film:

1) Turquoise and maroon-toned thin lines of paint are inter-spersed with variously toned circular "water-marks" of blotched paint giving-way to multi-colored brush strokes and finally fulsomely darkened and thickened brush-strokes which then thin to something akin to the beginning.

2) Interplay of toned rectangular shapes, vertical and horizontal and diagonal lines in juxtaposition with hardened darker shapes which gradually shift tone and lighten until ending on thin blues.

3) Many white interruptive frames and absolutely straight-edged multi-colored lines amidst "clouds" of color, finally thickened into blobs with lengthy white (clear leader) spacing between them.

4) Much depth of multi-colored thickened shapes which appear to be superimposed upon each other, semi-transparent in their "weave" with each other which is increasingly interrupted by ragged-edged blobs and smears of color.

5) This section is very similar to #4 except that it is composed of extremely thin-lined colors and sharply delineated shapes which are constantly interrupted by "cloud"-like forms.

6) Interplay of mostly horizontal linears inter-woven with "watermark" forms in a wide variety of tones which gradually tend to dissolve into blues at end.

1996, 16mm, color/si, 11m (24fps), $35

... PRELUDES 7-12

This is a collection of six hand-painted sections interspersed by black leader ... which has been and will ONLY be shown in this form under this title.

The first is what I call "*plein-aire* abstract" inasmuch as I am, while making the film, observing specific surroundings (primarily Vancouver Island, mostly in the city of Victoria) but am painting the reactions of my internal optic system affected by external scenes, only occasionally (and obliquely) identifiable. The ocean, the trees, the varieties of cityscape and landscape assert themselves as "pictures" (there is even a mirror image of a neon bar sign which persists for a few frames twice) but the images are essentially a wash and tangle of nervous feedback, sometimes influenced by, say, the colors of inlet waters, sometimes the wave movements, but more ordinarily by the cellular shifts and shapes of the optic system receiving exterior imagery.

The second is as removed as possible from any recognition of either exterior scene of interior feedback phenomena. It is, in its ineffability, as close to *pure* visual music as I can make it, more inspired by *The Preludes* of Bach or *The Preludium* of Buxtehuda than anything of my surroundings when I was painting.

The third, again, is "*plein-aire* abstraction" as defined above (painted in New York City) — with, for example, even a correctly toned green impression of The Statue of Liberty — and, then, impressions of Toronto with its architectural particularities appearing, midst hurrying people — shapes (almost as if photographed at times). This segment is Double-Printed (*i.e.*, two frames for every painted one).

The fourth is also Double-Printed and, as such, is an extreme mixture of 1) darks shot thru with jewel-like bursts of color, and 2) very white bursts of light and fleeting colored forms. This is a purely interior vision and as unlike anything describable as I could possibly make it.

Double-printing and *plein-aire* also is the fifth section: herein thick weaves of multicolored lines and dull-colored blobs play off against each other.

The sixth, and last section is almost a bursting of mostly golden light forms as if heralding sunlight itself in their hurried (single-frame) display.

1996, 16mm, color/si, approx. 14m (24fps), $55

... PRELUDES 13-18

This is a collection of singly- and doubly-printed/(two frames for each one) hand-painted work in six parts:

1) Singly-printed multi-colored watery "blobs" and "feathery" streaks of painted color, dominated by yellows and reds interweaving in complexity until there's an evolution of hard-edge autumn leaf patterns which dissipate into patterns similar to the beginning of the film.

2) This begins in deep brilliant red which darkens into deeper reds and lavender shapes, disrupted by a variety of colors settling into browns and grays and shapes most rock-like, all of which is then shot-thru with sufficient yellow to break up all hard-edge form and give a molten aspect to the mixtures of shapes. This is double-printed.

3) Doubly-printed striations of "brush-strokes" through multicolored "rock" forms dissolving then to blackened "mud" eliciting increasing sense of being under earth.

4) Singly-printed criss-crosses of molten "brush"-(hard-edge)-strokes of black over pebbled yellow, ending finally on an inter-mix of all intertwined forms with increasing lightness/whiteness.

5) Double-printed thinnest possible lines and multiple dots of pale color inter-woven with sweeps of linear tones in swiftly transversing motion, all deep-ening from this almost white field of flit-ting activity to some solidification of forms.

6) Singly-printed evolution from a deep blue-blackness of hard-edge twisting and sweeping bars and deep black swirls of dry-cracked and electrically "webbed" blotches, giving way to mixtures of bright blue and deep black sweeps of almost hieroglyphic forms midst swirls of multiple colors played against fleeting blacks evolving into multiple shapes in contrastingly brilliant whites.

1996, 16mm, color/si, approx. 11m (24fps), $45

... PRELUDES 19-24

PRELUDE 19 begins with hand-painted swatches of variable colors encompassed eventually by vertical strokes of reds and blues, followed by sudden clearings which are counterpointed by sections of multiple blobs of color, these effects alternating again and again to then become contrasted with pale washes of color deepening to end on blacks.

PRELUDE 20 begins with pale washes of hand-painted tones overlaid eventually by sharp forms, a kind of sliced color becoming more and more smeared.

The first two PRELUDES of this series were double printed, so that PRELUDE 21 is most characterized by the double-time of single-frame printing of extremely thick swatches of multiple colors as if in a furi-ously boiling cauldron.

PRELUDE 22 is a singly-printed hand-painted thick black and gold swatches of color which evolve into forms that are horizontally and vertically sliced, smeared, cut-off until color "runs" sensuously in snake-like shapes, coils, soforth.

PRELUDE 23 is doubly-printed hand-painted frames causing an effect almost as if wisps of tone were tinting the film intercut with sharp thin lines which "fatten," then, into thick crowded layers of paint, senses of great visual depth. This PRELUDE is almost a catalogue of the effects in all previous PRELUDES.

PRELUDE 24 returns to the tempo of single-frame printing. Its shapes and forms are composed of nearly black torques of ink, flickering with white and only faintly, now and again, tinged with color.

1996, 16mm, color/si, 9m (24fps), $35

BEAUTIFUL FUNERALS

BEAUTIFUL FUNERALS is a hand-painted double-step-printed film composed of 1) dense blackness variously punctuated by brilliantly colored jewel/flower-like shapes AND 2) interruptive white sections which are fuzzily dotted with blurred whites and criss-crossed by black "brushstrokes" and hard-edge straight black and white lines.

Finally there is a brilliant pinkish flare veined with curled blue lines which engenders a resolution between these (above described) alternating modes — colors in the straight-line sections, lines among the artifice of "flowers," a kind of dark lattice-form which knits the two modes, gray and colored "clouds" which correlate them.

(Note: the credit to Sam Bush, Western Cine, is simply an homage to his creative craftsmanship. He is a paid employee of Western Cine, Denver, Colorado, who was hired for this job: he is in no sense a collaborator on this work.)

1996, 16mm, color/si, 2.25m (24fps), $20

BLUE VALUE

This is a hand-painted step-printed film which begins with slow dissolves of what appear to be decaying leaves, crumpled browns and golds and oranges which assume qualities of earth and rock shot-through with flashes of crystalline prism colors and jagged scratch marks amidst glows of multiple coloration with increasing blues, varieties of tones of blue, from turquoise to near-purple — these variations of tone (and shape, as well) gradually convey, given the comparatively few appearances of blue, a formal domination over all other tones (and attendant shapes) of the spectrum of the film.

1996, 16mm, color/si, 2.25m (24fps), $20

THE FUR OF HOME

A hand-painted double-frame printed film which begins with textures reminis-cent of a gray shag rug that is fretted by green and golden flashes-of-shape deepening into darker solid purples and even black solidities at brief intervals: this evolves into black hair-like lines which curl and trace circularities midst all earlier textures, forms and colors until, finally, tanned flesh and blood tones predominate. Suddenly a sweep of thin black verticals generate a recapitulation of the beginning which, then, ends on a glob of black.

1996, 16mm, color/si, 2.25m (24fps), $20

POLITE MADNESS

A hand-painted elaborately step-printed film which begins in blues and greens with golden geographic-beseeming continents which evolve into symmetri-cals and dark passages (including a whirling tunnel) whitening to create many *bas-relief* (photographic solariza-tion) fragments of these previous forms that then flicker vibrantly in a field of ever whitening light.

1996, 16mm, color/si, approx. 2.5m, $20

SEXUAL SAGA

This hand-painted step-printed film begins with "explosions" of white, yellow, orange (deepening into reds), vermillion, and darker red flame shapes. Then there are anatomical beseeming solid yellows against flickering reds. Multiple dissolves of all previous forms and flickering shapes interspersed with blacks and replaced by "dolly in" move-ments (of the same) interspersed with white, then increasingly with length-ening blacks which finally gives way to a single vermillion/purple burst of flowery form.

1996, 16mm, color/si, approx. 2.5m (24fps), $20

SHOCKINGLY HOT

This little hand-painted film was over-a-year in the making, and absolutely dependent upon a quality of "broad-stroke" in the painting which I think only children really capable of achieving, at least insofar as such stroke can approxi-mate flame. These strokes/flames had, then, to be chopped back to the frame, in order to exist meaningfully on film. They had to be so timed as to epitomize the relentlessness of fire, so toned that fiery ice would be included in the aesthetic. (Thanks to Anton and Vaughn Brakhage)

1996, 16mm, color/si, approx. 4m (24fps), $30

TWO FOUND OBJECTS OF CHARLES BOULTENHOUSE

A thin oval of green-tinged light in thick darkness persists, then gradually descends below the bottom of the frame and, after a pause, rises again to its original position. Out of the surrounding darkness a figure slowly emerges, a woman in a purple robe who moves with stately steps back and forth across the screen, finally fully apparent in the "line" (or circle) of light. She throws off her robe and appears in her white shift, lies prone upon the floor, then rises into a dance of rhythmned postures which subside to a kneeling and bound-down position from which she retrieves her robe, enrobes herself again, circles the "pool" of light and is obliterated by four yellow flashes of light (simultaneously, at the four corners of the frame). Out of the darkness there appears the close-up of the upper face and fixed eyes of a young man (Charles Boultenhouse) whose unblinking gaze is intercut with the figure of the torso, head and arms of a male dancer with whitened ringlets of hair superimposed with right-to-left leaps of his legs and by up-reaching fingers which surround the dancer, finally, and mimic his own hand gestures. This is interrupted by flashes of a golden face-mask which obliterates the dancer and is swiftly intercut with a purple circle surrounded by red which ends the film.

(This material was found in boxes of unfinished film projects which Charles Boultenhouse [and presumably Parker Tyler] worked with in the 1950s-1960s. Anna Duncan, one of the "Isadorables" adopted [as well as trained in childhood] by Isadora Duncan was discovered working with Charles in Brentano's bookstore: he felt compelled to preserve this lineage of Duncan, perhaps the greatest dancer innovator of the 20th century — certainly the most famous. While the film was never finished, certainly this section, as well as the following self-portraiture, speaks for itself.)

1996, 16mm, color/si, 7m (24fps), $35

THE CAT OF THE WORM'S GREEN REALM

Flares of color break into streams of light, leaves, wood grain and prism-etched vegetation.

A moon lifts out of this dark weave to be replaced by autumn leaves against a grainy sky, a fiery sky.

The moon, again, caught in clouds. The movements, moonlit, of a cat. Vegetation and toned flares (a kind of "ghost light" midst microscopic photography of leaves and twigs).

A gray cat licks itself, its name-tag reflected in lens refractions midst microscopic visions of ice and snow, autumn leaves, green leaves, a distant snow-laden green scene.

A black cat sits quickly down on a green lawn. A night of shards of forms in darkness passes into a day again ... again an octagonal light shape "echoing" the cat's name-tag midst, now, colored leaves in extreme close-up and at some distance mixed with sun. Again a "night" of showering dark, a "dawn" of pinks and yellows of plant growth in close-up.

A kind of gentle yellow "high noon" prevails into which the orange worm appears and reappears, twisting, arching, turning. A phosphorescent orange of leaves explodes midst greens and black holes appropriate to the image of the worm.

Flares of suns, imprismed midst yellows and greens and vibrant sky blues ... always the forms of many varieties of leafage mix with a veritable rain or clash of overall tones, a fire of forms, a glowing color photo-negative of worm, and the final canopies of autumn tone and sky tone permeated by sun, sun streaks and octagonal prism shapes *ad infinitum*.

1997, 16mm, color/si, 18m (24fps), $55

COMMINGLED CONTAINERS

This "return to photography" (after several years of only painting film) was made on the eve of cancer surgery — a kind of "last testament," if you will ... an envisionment of the fleeting complexity of worldly phenomenon.

1997, 16mm, color/si, 5m, $20

DIVERTIMENTO

This, painted in the hospital while recovering from cancer surgery in 1996, is — it seems to me — very related to De Kooning's Alzheimer's paintings. The mind, here, is seeking a "blank" and/or holding fast to tendrils of meaning which are stripped so bare as to be purely reflective of flesh tissue and irregular strands of cells.

1997, 16mm, color/si, approx. 2m (24fps), $20

SELF SONG/DEATH SONG

"SELF SONG documents a body besieged by cancer. The amber glow of narrowly focused, miniscule, layers of flesh and skin suggests both victory and submission to death. The warm colors of the flesh grooves and textures of the skin seemingly suggests a body which is very much alive. Yet, there is always an impending darkness. Blackness surrounds the image, and occasionally, takes it over altogether. Furthermore, the complex grooves and patterns of the flesh struggle to maintain their focus, suggesting the obscuring and dissolving effects of cancer.

"In DEATH SONG the response to death is certainly more positive. The film begins with a smooth palate of blue hues. The blue returns toward the end of the film as a rigid and structurally organized screen, which suggests the permanent aspect of death. But initially it serves to contrast a blinding sequence of overexposed yellow frames. Within these images are drowning microscopic organisms. Their structure and energy is laid bare for us. However, these images are constantly being 'washed out' by a 'grubby' whiteness, which seeks to dissolve the image entirely. In this respect, we might view the purity of whiteness as being 'soiled' and encompassing. The all-encompassing nature of death is modified or tainted by cancer — organs and living systems are in a frantic trauma, trying not to be 'washed out.' By the end of the film, the image has shifted to the blue screen. The gentle layers of blues and greens suggests a comfortable and smooth, despite rigid, aspect of death. It is a space in which the dirty whiteness should not pierce. Yet, this vision is too idyllic in Brakhage's mind, and thus he allows the blueness to bleed from the side of the frame, opening the 'blinds' to the cancerous light." — Andre Munoz, 1997

1997, 16mm, color/si, approx. 4.5m (24fps), $20. Sale: $250

YGGDRASILL WHOSE ROOTS ARE STARS IN THE HUMAN MIND

This film, a combination of hand-painting and photography, is a fulsome exposition of the themes of DOG STAR MAN. In that early epic I had envisioned The World Tree as dead, fit only for firewood; and at end of DOG STAR MAN I had chopped it up amidst a flurry of stars (finally Cassiopia's Chair): now, these many years later, I am compelled to comprehend YGGDRASILL as rooted in the complex electrical synapses of thought process, to sense it being alive today as when nordic legendry hatched

it. I share this compulsion with Andrei Tarkovsky, whose last film *The Sacrifice* struggles to revive The World Tree narratively, whereas I simply present (one might almost say "document") a moving graph approximate to *my* thought process, whereby The Tree roots itself as the stars we, reflectively, are.

1997, 16mm, color/si, approx. 17m (24fps), $54

Female Mystique and Spare Leaves (For Gordon)

Here are a couple films from the mid-'60s, given to Gordon Rosenblum at the time, which surfaced this year needing preservation. I don't know what to make of either of them except some insistent quality of "poem" each somehow is.

1965-1998, 16mm, color/si, 5m, $20

"..." Reels 1, 2, 3 and 4

Dedicated to Michael McClure.

"Brakhage's new series of scratch-and-stain films, known as (...) or ellipses, are, among other things, a visual analogue to Abstract Expressionism. The onrushing imagery and the spatial conundrums it creates evoke not only Pollock but also the work of Franz Kline, Willem De Kooning, and even Mark Rothko — that is Pollock et al., at 24 frames per second. Eschewing the camera, Brakhage scrapes away the film emulsion to create a thicket (or sometimes a spider's web) of white lines and rich, chemical colors. Some segments of the original footage appear to have been printed on negative stock or perhaps solarized — so that the blue and pink lines are inscribed on a white field. In any case, (...) is a cosmos. Rich without being ingratiating, the effect is one of rhythmic conflagration.

"A second 20-minute reel is more staccato mad chicken-scratch calligraphy fluttering out of a yellow void, sketchy lightning bolts or fireworks interrupted by a sudden field of turquoise. The third and shortest section reintroduces camera-derived imagery and, minimal as it may be (sunlight shimmering on water, seagull wheeling in the sky), it's still a shock to see "something." Brakhage continues to play with surfaces, layering the image with scratch bursts and soft-focus superimpositions; sentiment arrives with representation." — J. Hoberman, *The Village Voice*

"dear stan,

phil solomon in town last week for one of those very rare special screenings where beautiful work shown to fine attentions. he'd brought with him some rolls he'd printed of some of your new (?) work (yer output so prodigious the 'new' word a relative one), entirely comprised of scratches and was astonished because it appeared to me as memory, after lying ill for some weeks, most of the brain already well past the hurdle of a calamitous end so not resigned to dying exactly but going along for the ride, alone mostly in a world i no longer recognized, did venture into what some deem the mind's eye and saw that crystal ice palace which you've scratched onto leader so succinctly and powerfully, some polar recess earned through labours of illness, if you can call lying in bed work, a thousand shades of icy white distilling, crystallizing understandings, a hard pitiless world where there is only impeccability and knowledge, no longer couched or framed in the proprieties of the everyday which i worried, as i entered, and entered again seeing your film, that only the dead may visit here, shorn of the echo of personality or even flesh, a valley of dry bones and mine amongst them, where the origins of idea and understanding might find a place with their own kind, and like all of these ventures into what the greeks might have called home or an old world of gods, this one layered over in the intervening years with my wanting to feel again the old questions and answers, or something like normal life and so becoming a dim stern light waiting until it flourished again, revisited by one vastly more intrepid than i, and able to wrestle it back into the domain of picture with nothing more than a few hand tools. i am in awe." — Mike Hoolboom, 1998

Note: It is clear now that Ellipsis Series ("...") is divided into reels which can be shown in any order (as distinct from parts which would ordinarily be shown chronologically).– Stan Brakhage

Reel 1

1998, 16mm, color/si, 22m (24fps), $60

Reel 2

1998, 16mm, color/si, 15m (24fps), $80

Reel 3

1998, 16mm, color/si, 15m (24fps), $80

Reel 4

1998, 16mm, color/si, 20m (24fps), $80

The Birds of Paradise

This is a hand-painted work which involves a variety of colors applied within gouged and scratched shapes which approximate both swift shifts of bird-shape (legs, beaks and feather-spreads especially) and the Bird of Paradise flower-form as well, the former tending to metamorphize into the latter across the course of the work.

1999, 16mm, color/si, 3m (24fps), $20

Cricket Requiem

CRICKET REQUIEM is a hand-painted and elaborately step-printed film which juxtaposes bent, sometimes saw-tooth, scratch shapes multiply colored in pastels on a white field juxtaposed with emerging, and sometimes retreating, bi-pack imagery of the faintest imaginable lines (solarized lines) etched in brown-black. This interplay continues until the latter imagery begins to dominate with increasing recurrence. Then suddenly there's a vibrant mix of thick black lines (which is "echoed" once again near end of film) that alters the increasingly colored bent lines and their thin-stringy accompaniment, with rhythms which suggest a stately and emphatic end.

1999, 16mm, color/si, 3m (24fps), $20

The Earthsong of the Cricket

This is a hand-painted work whose shapes are scratched on black leader filled with varieties of color: the resultant shapes tend to suggest insect-like movements, a rub of bent-lines together suggesting the electric hind legs of the cricket, whose movements engender (thru elaborate step-printing) quick pull-backs within frames of the film, so contrived as to create visual agitron lines within the zoom-like effect whose rhythm approximates a cricket's repetitive sound. This effect is echoed ephemerally later in the film as it nears its end of muted pull-down shapes and approximations of the earth-clod-likenesses and/or autumnal leaf-likenesses which begin the film.

1999, 16mm, color/si, 3m (24fps), $20

THE LION AND THE ZEBRA MAKE GOD'S RAW JEWELS

This film is a hand-painted combination of shapes which suggest, as appropriately colored, jungle, open veldt, horizontals of grasses, shag-shape yellow of lion's mane, the black & white stripes of the zebra, the eyes, the teeth, the tearing open into raw blood-red meat and curve of bone. Nonetheless the film is in no sense an animation work but rather a collection of mostly un-nameable shapes which gather round this recognizable iconography and visually dominate the image which repeats its, thus, ephemeral chase-and-catch increasingly closer, finally obliterating all but the "jewels," the multiple coloring, referred to in the title.

1999, 16mm, color/si, 6m (24fps), $30

****Please note those films designated by 18fps may also be shown at 24fps: I am in all cases designating a preference, not an absolute; and some of the SONGS (such as 23rd PSALM BRANCH: PART I and PART II) are, I think, better at the faster speed — they were, after all, made in Regular 8mm to be shown on variable-speed projectors. — Stan Brakhage*

STAN BRAKHAGE & JOSEPH CORNELL

GNIR REDNOW

"This is Cornell's mirrored version of THE WONDER RING. (Actually its title should be printed as exact mirror image of WONDER RING; but, due to printing problems, it has come to be addressed in the above fashion and is now regularly known as such.) The film is also so created by Cornell as to be projectionable four ways: head-to-tail, tail-to-head (projector always running forward) and the film-flipped versions of the above two. Joseph Cornell considered the film unfinished. Several years before his death he gave it to me, along with several strips of film loose in the can. He stated that he could not weave these strips in and requested that I finish editing the film. As I was never able to improve upon his 'unfinished' edit of it, this print is exactly as he sent it to me then. The five or six seconds he couldn't find any place for have, accordingly, been left out." — Stan Brakhage

1955-196?, 16mm, color/si, 6m, $20
16mm sale: $350

CENTURIES OF JUNE

"This film comes to exist because Joseph Cornell wished, one fine summer day, to show me the old homes of his beloved Flushing. One of them had been torn down and another beside it was scheduled for demolition. In torment (similar to that which had prompted him to ask me to photograph the Third Ave. Elevated before it was destroyed) he suggested we spend the afternoon preserving 'the world of this house,' its environs. It would be too strong a word to say he 'directed' my photography; and yet his presence and constant suggestions (often simply by a lift of the hand, or lifted eyebrows even) made this film entirely his. He then spent years editing it, incorporating 're-takes' into the film's natural progress, savoring and lovingly using almost every bit of the footage. And then he gave it to me, 'in memory of that afternoon.' It was originally to be called *Tower House*, then *Bolts of Melody* (in homage to Emily Dickinson) and then *Portrait of June* and very often simply *June*." — Stan Brakhage

1955-196?, 16mm, color/si, 11m, $25.
Sale: $450

STAN BRAKHAGE & JOEL HAERTLING

THROUGH WOUNDED EYES

(See Joel Haertling's listing)

1996, 16mm, color/si, 7m (24fps), $25

STAN BRAKHAGE & PHIL SOLOMON

(See Phil Solomon & Stan Brakhage's listing for descriptions)

ELEMENTARY PHRASES

1994, 16mm, color/si, 38m, $80

CONCRESCENCE

1996, 16mm, color/si, approx. 2.5m (24fps), $20

"..." (THE SEASONS)

1998, 16mm, color/si, 3m, $20

BILL BRAND

As an artist Bill Brand has consistently been concerned with relationships of system to form and meaning. When his work first came into public view in the early 1970s, it was known for its formal and conceptual stringency and was associated with Minimal Art and Structural Film. In subsequent work he became increasingly interested in issues of representation, but continued his fascination with examining the material basis of the cinematic image. Visually the work went from being highly reductive to massively complex and it took on elements of social content and personal expression. Yet, throughout, the work continued to explore a widening field of systems — the material base of the medium, the semiotic system of representation, the social system of production and distribution, and most recently the biological and psychological system of the body as subject.

For three decades, Bill Brand's films have been screened throughout the US and Europe in museums, independent film showcases, colleges and universities. The work is includes in *They Must Be Represented* (1996) by Paula Rabinowitz, *Documentary, A History of the Non-Fiction Film* (1992) by Erik Barnouw; *Allegories of Cinema* (1990) by David James and has been written about in journals by Janet Maslin, Armond White, Paul Arthur, J. Hoberman, B. Ruby Rich, Jonathan Buchsbaum, Noel Carroll, Ian Christie and Jonas Mekas, among others.

Bill Brand is Professor of Film and Photography at Hampshire College where he was awarded the MacArthur Chair for the years 1994-1997. He founded Chicago Filmmakers in 1973, served on the Board of Directors of the Collective for Living Cinema until 1991 and is currently an Artistic Director of Parabola Arts Foundation which he co-founded in 1981. Since 1975 he has also operated BB Optics, an optical printing service specializing in 8mm blow-ups and archival footage.

MOMENT

"MOMENT is 'a demonstration-exploration of the line between human information and machine information: a dynamic revelation of film's basic unit, the frame.' Formally, it consists of seven permutations of a two-and-a-half-minute shot, each of which renders the natural image increasingly incoherent until, finally, coherence is miraculously restored. What we have actually witnessed is the progressive decomposition of the original material down to its ultimate constituent as information, by

means of reversing its 'direction' in decreasing lengths; so that the final restoration is, in fact, the opening shot *running backwards frame by frame.*" — Ian Christie, *Studio International*
1972, 16mm, b&w/so, 25m, $50

Touch Tone Phone Film

The slipping time between the dialed number and the hello at the other end.
1973, 16mm, b&w/so, 8m, $16

Acts of Light

ACTS OF LIGHT is a trilogy consisting of RATE OF CHANGE, ANGULAR MOMENTUM, and CIRCLES OF CONFUSION. Together they develop a study of pure color based on the notion that film is essentially change and not motion. The films build one on the other as first pure change, then relational change, and finally, irrational change. They can be seen together or as separate works.

Rate of Change

This section has no original, no frames, only slow continuously shifting colors, cycling around the perimeter of the spectrum. The changes are so slow as to be unseen, yet they alter perception of the color.
1972, 16mm, color/so, 18m, $36

Angular Momentum

Here, by contrast, the film is richly sensuous. Again, nearly continuous color changes rotate around a spectrum, but this time at varying speeds of rotation and degrees of intensity. The colors on the left start nearly white and rotate very slowly. As the film progresses the color values become darker and the speed of rotation increases until, by the end, the color is nearly black and rotates around the spectrum about once per second. On the right, the opposite occurs. It starts black and progresses nearly to white. The varying rates of rotation determine the moment to moment combination of colors.
1973, 16mm, color/so, 20m, $40

Circles of Confusion

In this film, circles of colored light (red, green, and blue) pulsate and flicker as they move around the frame. Where they intersect, they display a variety of secondary colors. The term "circles of confusion" belongs to the physics of lenses. There it has to do with the focus of light. Here it refers to the focus of mental and emotional energies as an irrational system for composing a film.
1974, 16mm, color/so, 15m, $30

Chuck's Will's Widow

CHUCK'S WILL'S WIDOW weaves a complex of feelings and personal associations into a swirl of landscape and abstract images. Jagged shapes swarm the surface acting variously as frames, veils, and component elements of the photographic image. Though formally extreme, the film's emotional qualities emerge in unexpected and subtle ways.
1982, 16mm, color/si, 13m, $26

Tracy's Family Folk Festival

The film is an impression of the 1982 folk festival at the Tracy and Eloise Schwarz farm in Central Pennsylvania. The festival, which was dedicated to Elizabeth Cotton (author of "Freight Train"), includes Bluegrass, Old Timey, Cajun, Country, and Gospel music.

In contrast to the casual atmosphere of the festival, the film is an elaborately collaged image which breaks up into a swarm of shapes derived from traditional Pennsylvania Dutch designs. While sometimes the music seems to animate the image, at other times the image itself becomes a kind of visual music eliciting ephemeral sensuousness. The film is a unique meeting of the folk tradition and the avant-garde, implying a fundamental connection between the two.
1983, 16mm, color/so, 10m, $20

Coalfields

West Virginia industrial landscapes are imaged through a collage of mattes that transform the photographed scenes into a kinetic field of shapes and spaces. While the technique and the emotional tone are reminiscent of the earlier and more purely personal CHUCK'S WILL'S WIDOW, the new film extends the already complex visual idiom by inlaying social, personal and political subjects.

Woven into the fabric of the film is the story of Fred Carter, a retired coal miner and black lung activist who was framed by the federal government in order to undercut the black lung movement and to stop his bid for president of the UMWA. His story is told through fragments of documentary interviews and by a poet whose own subjective text is a dominant theme in the film. The thematic elements and formal approaches sit in precarious balance.

COALFIELDS has an original poetic text by Kimiko Hahn and sound composition by composer Earl Howard.
1984, 16mm, color/so, 39m, $80

Home Less Home

Editor and Co-Writer: Joanna Kiernan; Cinematography: Zoe Beloff and Bill Brand.

In HOME LESS HOME people who are homeless reveal homelessness from their own experiences dispelling common misconceptions and prejudices. Told as a personal journey, the film gives a broad analysis of the causes and conditions of homelessness while it analyzes news, TV reports and historical images of poverty. HOME LESS HOME presents new ways to look at homelessness, displacing the debate from questions of charity to ones of social justice.

"Bill Brand's remarkable documentary problems the lifestyles of the homeless population of our city and reveals perhaps the most frightening news of all. Many of those we see outside in cardboard boxes or sleeping bags are not drunks, addicts or lazy, but workers who simply don't earn enough to rent a room in New York." — The Film Society of Lincoln Center

"The testimony of many homeless people would have been a sufficiently urgent basis for any documentary film on this subject. But Mr. Brand goes further, offering a disquisition on the connection between the condition of the homeless and the consequences of studying it as a series of images." — Janet Maslin, *The New York Times*

Awards: Blue Ribbon, American Film/Video Festival; New Directors/New Films Festival, Museum of Modern Art, NY; Berlin Film Festival Forum of New Cinema.
1991, 16mm, color/so, 72m, $180
VHS Sale: $30 Home; $80 Other

EMILY BREER

WAJE'S COCOBUNNIES

David Wojnarowicz making his "cocobunnies."

1981, VHS, color/so, 13.5m, $45 Home; $90 Other

FLUKE

A barrage of images and scenes connected, in some sense, by nonsense. Fish flying onto heads of men riding camels in a desert. A bear that can't get out of the frame by force of an optical printer. Dust, ants and flies animated on top of found live action footage with similar wild soundtrack.

Awards: New Directors/New Films Festival, Museum of Modern Art, NY, 1987; Grand Prize Winner, Black Maria Film and Video Festival, NJ, 1986; Oberhausen Film Festival, 1986.

1985, 16mm, color/so, 7m, $25

SPIRAL

"The earlier films CHICKEN, STORK, and FLUKE play with a wonderful, wacky abandon and a hearty sense of humor that permeate much of Breer's film, painting and sculpture. Highly kinetic, and full of absurd juxtapositions, these works delight, but in their way keep more distance from emotion and personal revelation. SPIRAL continues this powerful but easy sense of collage, the layering of ambient sound vs. image, and certainly the disdain for techno-fetishism, but SPIRAL hits one with a far more introspective and personal projection. Although Breer relies on these same processes, her system, or rather instinct, for putting images together and creating sequences combines with images that engage on a more visceral level, resulting in a film that is, in fact, a `spiraling' in, a microscopic view, a peering inside." — Robin Dickie, Program Director, Collective for Living Cinema

Awards: Best Film of Show, Three Rivers Arts Festival; Honorable Mention, Bucks County Film Festival; Director's Choice, Sinking Creek Film & Video Festival; Grand Prize Winner, SF Art Institute Film Festival; Honorable Mention, Atlanta Film and Video Festival

1987, 16mm, color/so, 12m, $30

BRUTE CHARM

BRUTE CHARM consists primarily of images of animals I shot in Africa, combined with animation on an optical printer. A steady stream of conscious and unconscious visual choices loosely constructs a journey through the animal kingdom and my thoughts which developed around it. BRUTE CHARM is an exploration into our unsocialized selves.

Lion Sex Flamingo Death and a yellow rubber glove in the Kenyan wild. There's mud in your Ear easier than an Elephant thru the eye of the beholder.

"BRUTE CHARM, New Yorker Emily Breer's twenty-five minute African film ... left me muttering, "... she's a genius ... she's a genius ..."; and I am still at a loss of words to describe the inventive complexity of her work, overwhelmed as I am in recognition of a clear new genuineness of creativity engaging Film." — Stan Brakhage, *Rolling Stock Magazine*

1989, 16mm, color/so, 25m, $50

MOONA LUNA

MOONA LUNA is about my first trip to the moon. On the set I allowed for Dr. Goodfriends to become Mr. Bad actors. Virgins always tell all so I always took the first take. The story includes three French boatworkermen, a theoretical physics teacher, no whales, and a host of "others."

"MOONA LUNA has the same exuberant visual energy of BRUTE CHARM. In a set where PeeWee Herman would feel at home, Breer and her friends act out a topsy-turvy version of reality where Breer flies Almighty-Isis-like to the moon.

"In the organic, unpruned world of MOONA LUNA, we're always on take one ... a modus operandi that discards theoretical structures and films from the gut instead. The actors came over to Breer's studio and improvised their roles — a long-haired physicist scribbling equations for moving bodies through space, a pantomime swimmer against a painted ocean backdrop, a group of libidinous French boatworkers rehearsing how to say 'You have a beautiful ass' in French." — Heather Mackey, *The San Francisco Bay Guardian*

1990, 16mm, color/so, 10m, $30

SUPERHERO

Live-action, hand-drawn and computer graphic animation drive this high-speed fractured narrative about a Dionysian-like superhero who sometimes has to punch out Batman for being to goody-goody. SUPERHERO is an updated personalized humorous response to our traditional cartoon hero story.

Awards: Best Animation, Ann Arbor Film Festival; Best Animation, Big Muddy Film Festival; Best Animation, Atlanta Film and Video Festival; Biennial Exhibition, Whitney Museum of American Art, 1995.

Shown daily as part of the new permanent exhibit at The American Museum of the Moving Image, NY.

1995, 16mm, color/so, 10m, $30

Superhero by Emily Breer

ROBERT BREER

A MIRACLE

A collage film in which Pope Pious XII does a juggling act.

1954, 16mm, color/si, .5m, $10

RECREATION

A frame by frame collision of totally disparate images.

"I haven't felt as good in a long time as when I stood in the Bonino Gallery looking at Breer's constructions and movies. The amazing thing is that all this goodness and happiness is caught so simply and so effortlessly. It's done through abstract lines, through the play of plastic elements, through movements and rhythms. The happiness has its own rhythm, and Breer seems to have caught and recreated it in his work. We look at Breer's work and we begin to smile — lightly, inside, a happy sort of smile, a happy feeling like when you see anything beautiful and perfect. It's through an amazing control and economy of his materials that he achieves this; through the elimination of all the usual emotional, personal, biographical material; not by giving in to temptations." — Jonas Mekas, *The Village Voice*

Award: Creative Film Foundation

1956, 16mm, color/so, 1.5m, $10

JAMESTOWN BALOOS

"Mixing photographs, newspaper clippings, and quickie paintings of an insolent taschisme, he ran them together as fast as racing cars. The eye absorbs them imperturbably, as if they constituted a coherent sequence. It is the succession of different images itself which comes to constitute an illusory form, comparable to that of solids in movement, and which reduces every attempt at analysis to a simple 'impression.'" — Benayoun, *Positif*

Award: Bergamo Award

1957, 16mm, color/so, 6m, $20

A MAN AND HIS DOG OUT FOR AIR

"[A] brilliant and astonishing ballet animated with unprecedented virtuosity!" — Burch, *Film Quarterly*

Selected for eight months' run with *Last Year at Marienbad* premiere in NY.

1957, 16mm, b&w/so, 3m, $10

BLAZES

100 basic images switching positions for four thousand frames. A continuous explosion.

1961, 16mm, color/so, 3m, $20

PAT'S BIRTHDAY

A day in the country with Claes Oldenburg and the Ray Gun Theatre Players ... includes such classic items as the haunted house, a gas station, ice cream stand, miniature golf, airplane noises, balloons. Things happen after each other in this film only because there isn't room for everything at once. After all, time's not supposed to move in one direction any more than it does in another.

1962, 16mm, b&w/so, 13m, $30

BREATHING

"Breer's unpredictable lines flow forth naturally with an assurance and a serenity which are the signs of an astonishing felicity of expression." — A. Labarthe, *Cahiers du Cinema*

Awards: NY Film Festival; London Film Festival; Tours Film Festival.

1963, 16mm, b&w/so, 5m, $20

FIST FIGHT

Frame by frame collage of everything imaginable. First shown in New York production of K.H. Stockhausen's "Originale." Track from these performances.

Awards: NY and London film festivals; Special Mention, Ann Arbor Film Festival, 1965.

1964, 16mm, color/so, 11m, $30

HOMAGE TO JEAN TINGUELY'S HOMAGE TO NEW YORK

A record, of sorts, of the birth and death of Tinguely's famous auto-destructive sculpture. Filmed on the spot at the New York Modern Art Museum, this film also exploits a wide range of camera and editing techniques to give it a life of its own, independent of and parallel to the subject.

1968, 16mm, b&w/so, 9.5m, $30

69

"It's so absolutely beautiful, so perfect, so like nothing else. Forms, geometry, lines, movements, light, very basic, very pure, very surprising, very subtle." — Jonas Mekas, *The Village Voice*

"A dream of Euclid." — Donald Richie

Awards: NY Film Festival; London Film Festival; Tours Film Festival; Oberhausen Film Festival.

1968, 16mm, color/so, 5m, $20

PBL #2

A concise, one-minute cartoon history of the black American, commissioned by the Public Broadcast Laboratory and shown on NET network.

1968, 16mm, color/so, 1m, $10

GULLS & BUOYS

"In GULLS & BUOYS a large number of Breer's ideas are compressed and crystallized into a short statement of great richness. It could function excellently as an introduction to the remarkable range of pleasures available from the films of Robert Breer." — Scott Hammen, *Afterimage*

1972, 16mm, color/so, 7.5m, $20

FUJI

"A poetic, rhythmic, riveting achievement (in rotoscope and abstract animation), in which fragments of landscapes, passengers, and train interiors blend into a magical color dream of a voyage. One of the most important works by a master who — like Conner, Brakhage, Broughton — spans several avant-gardes in his ever more perfect explorations." — Amos Vogel, *Film Comment*

Awards: Oberhausen Film Festival, 1975; Film as Art, American Film/Video Festival.

1974, 16mm, color/so, 8.5m, $25

RUBBER CEMENT

"RUBBER CEMENT employs a variety of formal techniques and modes — including live-action footage, line drawings, animated geometric figures, color washes and found material in the form of newspaper clippings and sales receipts. The soundtrack follows a similar collagist tendency, offering snatches of dialogue, music and natural sound. The film is divided loosely into sections — some involving representational figures and others presenting purely abstract imagery.

"It seems fitting that one of the central 'characters' in RUBBER CEMENT is a bottle of film editing glue which collects and trails behind it a chain of colorful fragments. For through the collagist potential of frame-by-frame construction and the adhesive possibilities of the editing process, Breer has created a highly eclectic and brilliant cinematic work." — Lucy Fischer, *UFSC Newsletter*

1976, 16mm, color/so, 10m, $30

77

"Breer is a consummate master of cinematic space. Like Hans Richter, he constantly provokes a sense of depth through changing the scale of his shapes. We see the space as constantly shrinking and expanding ... the metamorphosis of things and space is located in the spectator who actively participates in creating the meaning of the image. Breer celebrates the freedom endemic in animation by giving the spectator a creative role in the process of metamorphosis." — Noel Carroll, *The Soho Weekly News*

"[77 is] a film notable for its sparely effective use of color and sound." — J. Hoberman, *The Village Voice*

Exhibition: Biennial Exhibition, Whitney Museum of American Art, 1979

1977, 16mm, color/so, 7m, $20

LMNO

"[A] French gendarme weaves a hapless path through the film's strobe attacks, disparate drawing styles, and variable scale .... Framed by underwater and travel imagery, the central section's faucets and aerosols, collapsing tents and outsized croquet games, breakfast foods and sexual violence, all suggest domestic frustration." — J. Hoberman, *The Village Voice*

Exhibition: NY Film Festival, 1979; Biennial Exhibition, Whitney Museum of American Art, 1979.

1978, 16mm, color/so, 9.5m, $30

T.Z.

"... Breerworld is homey but tumultuous, filled with sudden shifts in scale or color, flash frame jolts, and a steady back beat of good-natured apocalypse. ... [H]e towers over a field where gimmicks are common currency and cuteness is as virulent as malaria in the tropics .... T.Z. offers a typically witty barrage of domestic imagery and eclectic technique." — J. Hoberman, *American Film*

"Within the film's brief length, numerous dramas take place, puzzling and enthralling us with their restless, enigmatic denouements." — B. Ruby Rich, *Chicago Reader*

"An elegant home movie, its subject is Breer's new apartment which faces the Tappan Zee (T.Z.) bridge. It is permeated, as are all his films, with subtle humor, eroticism and a sense of imminent chaos and catastrophe." — Amy Taubin, *Artforum*

Exhibition: NY Film Festival, 1981; Biennial Exhibition, Whitney Museum of American Art, 1981.

1979, 16mm, color/so, 8.5m, $25

Swiss Army Knife With Rats and Pigeons

"... displays sinuous cutting between live action and animated images, rapid-fire associations and transformations, freedom in collaging the everyday with the imaginary in sound and image, and a diabolical moment of synthesis at the climax when the rat trap is sprung. ... Breer is easily the greatest animator currently practicing." — Amy Taubin, *The Soho Weekly News*

"... a typically bravura and delightful display of simple objective forms flashing, rotating, and dissolving into abstraction ...." — J. Hoberman, *The Village Voice*

Exhibition: NY Film Festival, 1982; Biennial Exhibition, Whitney Museum of American Art, 1983.

1981, 16mm, color/so, 6m, $20

Trial Balloons

A mix of rephotographed live action and animation using hand-cut traveling mattes.

"The strongest film by Robert Breer in several seasons." — J. Hoberman, *The Village Voice*

1982, 16mm, color/so, 5.5m, $20

Bang

"BANG reveals Breer at his most accomplished and most playful. It is also his most autobiographical film — the youngster paddling a boat is Breer as a boy and the pencil cartoon sequences were drawn by Breer when he was around ten years old.

"Robert Breer is the godfather of animation art. In BANG he sustains ten dense minutes of collagistic mayhem that's as potent as anything he's ever done. Television images of a boy paddling a boat and an arena crowd cheering, plus film shots of bright pink and red flowers and a toy phone, are intercut with frenetic drawings in Breer's trademark heavy crayon, principally of baseball games. Breer inserts a photo of himself with a question mark scrawled over his head, accompanied by the words 'Don't be smart.' But he can't help it — he is." — Katherine Dieckmann, *The Village Voice*

"Robert Breer's style is akin to musical composition. His films begin by presenting various elements — a dog, a house, a telephone — upon which he will later expand. The films seem to be variations on the themes of certain objects or words or gestures, variations that grow and build, becoming ever more complex." — Janet Maslin, *The New York Times*

1986, 16mm, color/so, 10m, $40

A Frog on the Swing

This animated fable is centered around a backyard pond shown intermittently in live-action scenes. A small child appears and disappears in a ballet of crows, rabbits, monkey wrenches, and goldfish. When the police arrive there are pot-shots at backyard varmits, but the frog on the swing seems to survive it all.

As usual in Breer films, the soundtrack is often conspicuously out of sync with the picture. Or is it vice versa when a crow goes "moo?"

1989, 16mm, color/so, 5m, $20
VHS Sale: $300

Time Flies

1997, 16mm, color/so, 8m, $30

Sparkill Ave.

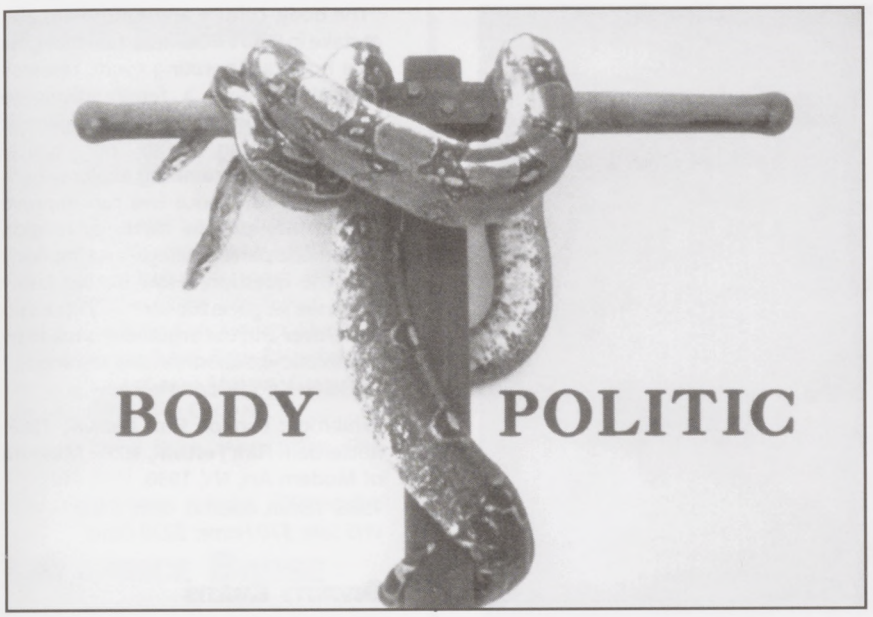
16mm, color/so, 5m, $20

Videotape compilations for sale:

Films on Tape

Includes: RECREATION, A MAN AND HIS DOG OUT FOR AIR, 69, FUJI, LMNO, T.Z., SWISS ARMY KNIFE WITH RATS AND PIGEONS and TRIAL BALLOONS

1956-1982, VHS, b&w/color/so, 48m, $150



Body Politic by Betzy Bromberg

BETZY BROMBERG

"These are works of multiple affect or, as a voice says in one film, 'speaking in tongues'; they hover on the edge of control and are pinioned by the twin axes of woman's victimization and woman's resistance." — Paul Arthur, *Millennium Film Journal*

Ms. Bromberg has been making experimental films since 1976. Her newest film, DIVINITY GRATIS, had its international premiere in Scotland at the celebration of Edinburgh's Fiftieth Film Festival (1996). Its US premiere was at Sundance Film Festival (1997). Her previous film, BODY POLITIC (GOD MELTS BAD MEAT), has shown extensively in the United States, Canada and Europe — most notably at the Rotterdam, London and Vancouver Film Festivals. She has had numerous one-woman shows of her work, most recently at the London Filmmaker's Co-Operative, the San Francisco Cinematheque, the College of St. Lucas in Brussels, and the Museum of Modern Art in New York City. Her work has been included in numerous group shows at locations such as the Instituto de Estudios Norteamericanos in Barcelona, Spain, the Vootrum Centrum in Belgium, the National Film Theatre in London, the Harvard Film Archives in Cambridge, and in the Netherlands (American Avant-Garde, 1980-1990). Ms. Bromberg's films are in the collections of the National Film Library of Australia, the Honolulu Academy of Fine Art and the University of Wisconsin.

Ms. Bromberg taught film production at California Institute of the Arts from 1990-1995 and has worked in the special effects industry in Hollywood since 1980.

Petit Mal by Betzy Bromberg

PETIT MAL

The abstracted voice of one and many women searching.

"PETIT MAL is a raw, everything-but-the-kitchen-sink movie: choppy street scenes, a girl clowning, subway sequences enlivened by artless overexposures and split screens. What holds it together is the strong and unobtrusive audio track, a melange of confessional rapping, nondescript mood music, and slyly gratuitous sound effects." — J. Hoberman, *Artforum*

1977, 16mm, color/so, 18m, $40

CIAO BELLA

A personal film about love and mortality.

"CIAO BELLA is a summer-in-the-city travelogue that mixes verité of Lower East Side Bikers, Times Square topless dancers, and Coney Island crowds to achieve a highly charged atmosphere of manic exhibitionism and sexual raunch." — J. Hoberman, *Artforum*

1978, 16mm, color/so, 13m, $35

SOOTHING THE BRUISE

Sex roles, consumption and destruction in America.

"Bromberg is a subjective assault, a kind of found cinema, in which the pieces of existence, the pablum pop of Top 40 radio, mix effortlessly with thermonuclear techno-jargon, and stoned-out kids camping around in the buff co-exist in a restless uneasy mix with Times Square strip shows, neon effluvia, lugubrious country-western ballads and Bromberg's own visceral polemics. She boils international power politics down to a question of whose dick is longer, the US or Russia's, and who's going to put it where." — Brian Lambert, *Twin Cities Reader*

1980, 16mm, color/so, 21m, $45

Marasmus by Betzy Bromberg

MARASMUS

Co-maker: Laura Ewig

A woman's response to technology/the jet-lag of birth.

"Although the title refers to a condition of acute malnutrition in which a child is unable to assimilate food, the film is a robust and sumptuous offering. This is no rough-edged, craft-resistant effort. Rather it is infused with a seductive glamour." — Janis Crystal Lipzin, *Artweek*

1981, 16mm, color/so, 24m, $50

AZ IZ

A descent into a desert underworld. A macabre tale of life and lifelessness.

"Sensually dark and foreboding, AZ IZ rouses an ancient and atavistic trance." — K. Brennan

1983, 16mm, color/so, 37m, $70

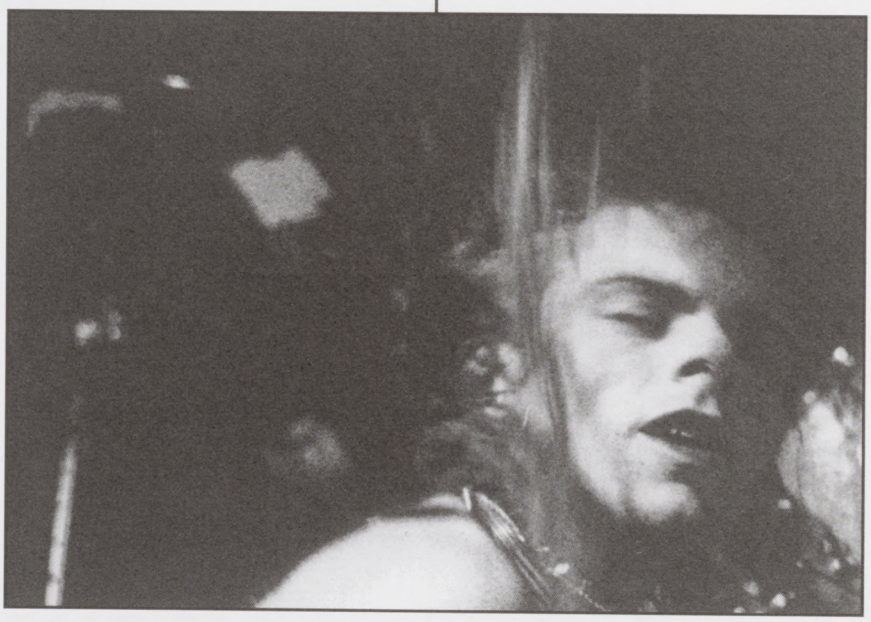
BODY POLITIC (GOD MELTS BAD MEAT)

... travels through a realm of modern moral dilemma, as it examines the relationship between high-technology medicine, religion, politics, and the American family.

"The body, culture and nature are also at stake in BODY POLITIC, a film that goes to a hospital operating room, research laboratories and a family picnic to outline the issues raised by genetic experimentation. With her typical serious humor, Bromberg explores both the claims of science (we can improve human life) and the claims of religion (God made perfect beings) and implicitly asks the question, 'How do we know when we've gone too far?' ... There's no voice-over and the argument is made by an athletic juxtaposition and testimony." — Helen Knode, *LA Weekly*

Exhibition: London Film Festival, 1989; Rotterdam Film Festival, 1990; Museum of Modern Art, NY, 1990.

1988, 16mm, color/so, 40m, $100
VHS Sale: $70 Home; $220 Other



Divinity Gratis by Betzy Bromberg

DIVINITY GRATIS

"As Mankind slouches toward the millennium, pride and shortsightedness often blind him to the imminent dangers of the future. The willful pollution of the earth, the instability of politics, and indeed nature herself are all potentially destructive forces.

"The greatest enemy of man, however, is time. Mankind rules this age, but like our Saurian ancestors we are doomed to extinction. Experimental filmmaker Betzy Bromberg's DIVINITY GRATIS explores our ultimately minor role within a treacherously vast and indifferent universe. This latest offering is an opus to the evolution of civilization.

"DIVINITY GRATIS is a very effective time machine. Like H.G. Wells' famous contraption, the film captures in a collage of exquisite and disturbing images key moments in earthly history. Neolithic ponies, a linguistic Tower of Babel and eerie dioramas of the perfect camping trip linger in the imagination long after the final credits roll. From man's first baby-steps to the climax of the lunar landing, all of humanity's folly and glory is unapologetically offered.

"Ms. Bromberg's personal ending softens the brutal honesty of her film, and as it comes full circle like the rotation of some great celestial body the message of the spirit is given — that even in our bleakest moment, there is always hope." — reprinted from the Edinburgh Film Festival Catalogue

Exhibition: Edinburgh Film Festival, 1996; Sundance Film Festival, 1997; Museum of Fine Arts, Boston, 1998; Museum of Modern Art, NY, 1998.

1996, 16mm, color/so, 59m, $150

DAVID BROOKS

WINTER

Locales: Nantucket, Kazakhstan, Grant's Nepal, Colorado, Mt. Kearsange, Iowa, 7th Street.

Door golden night room trees fire drip rain blue horse river snow birds green mountain forest dark room mist car trees window ducks are flying. Overtones: Raga Palas Kafi, Grant's, Slug's, Bo Diddley, Jimmy Reed, Raga Rageshri, the wind, Chuck Berry, Marvin Gaye, the Beatles, Piatniksky Chorus.

Award: Third Prize, Ann Arbor Film Festival, 1967

1964-1966, 16mm, color/so, 1000sec, $45

LAWRENCE BROSE

My film work is significantly informed by experimental film traditions. The films are cinepoems which build on the vertical layering of experiences rather than a more linear structure familiar to the narrative form. They are invested in the exploitation of film as material while employing an economy of idea and nuance. Many of my films have investigated ideas of gender and sexuality along with an exploration of my personal experiences with the AIDS crises. Currently my film work has shifted to a critique of the social framings of sexuality and masculinity, fracturing boundaries established by a conservative gay movement and giving voice to the radical margins of sexual dissidence. I am currently engaged in projects which investigate home movies and other culturally-produced images through the lens of a queer theoretical perspective — intervening on the material of the film to disrupt and examine the images both for critical and aesthetic pursuits.

AN INDIVIDUAL DESIRES SOLUTION

A structural cinepoem concerning the mystery of death through the struggle for answers and survival of my boyfriend Kevin, who passed away on my birthday in Sussex, England. Before Kevin died, he asked me to redefine the acronym AIDS as An Individual Desires Solution — hence the title.

The titles of text in the first section are transcriptions from the frantic phone calls with Kevin as he describes his life with the disease. The sound in the second section is of Kevin's voice, recorded over long-distance telephone lines then, re-recorded on multiple tracks. This distortion transcends language by focusing on the sound of the struggling voice while also creating rhythmic and atmospheric counterpoint to the images.

An Individual Desires Solution by Lawrence Brose

The second section consists of images of Kevin in his apartment and images taken from a train window. The images function metaphorically for the absolute terror and pain being experienced by both Kevin and myself. All I could do was to hold onto him and the camera; as he suffered far away from me, all I had were the images to edit through the helplessness.

"The film is excruciatingly painful to watch because its form forces us to experience the discomfort of not knowing rational solutions to the irrationality of the disease. People who enjoy the sentimental AIDS death narratives of the Teleculture would not enjoy Brose's film. And I think that is exactly why they need to see it." — Jerry Tartaglia, *Out Week*

The film was originally shot in Super 8.

1986-1991, 16mm, b&w/color/so, 16m, $50

FILMS FOR MUSIC FOR FILM

FILMS FOR MUSIC FOR FILM represents a reconsideration of the interactive dynamic of sound and image in film. Usually, sound elements are incorporated after a film's completion. In this instance, however, the score and spoken text function as the actual film script, directing both the film's form and content. This engagement is twofold: I initially derive images through my own responses to both the music and accompanying text, subsequently relying on the score for the film's structure, employing montage, superimposition, abstraction, etc. These films are in no way merely descriptive visions of the score and text, but rather synergistic fusions of sound, words, and images. The films in this series received their premier presentation with live musical accompaniment and narration.

Six-Film Package: 1990, 16mm, b&w/color/so, 65m, $250
VHS Sale: $60 Home Use Only

Note: Separate film descriptions and rental prices follow.

CHAMNAN

Original Score: (for piano, percussion, and tape) Douglas Cohen; Original tape sounds by Lawrence F. Brose; Piano: Michael McCandless; Percussion: Robert Schulz.

In this film, all of the effects were achieved via camera techniques employed during the course of the shoot. However, the rhythms and tempi were all planned and projected prior to the actual filming. The challenge here was to create a film where all the editing superimpositions and abstractions were accomplished "in camera" for the expressed purpose of capturing the energy of the moment.

CHAMNAN was shot in Bangkok, in the Reno Hotel, in a single room, over several days. This film might be the closest I have come to a self-study. It was an extremely emotional time as my brother had just been killed. I left for Thailand to remove myself from the abstractions of daily living and to spend time with my friend Chamnan. His image is present in most of the film.

The soundtrack includes live sounds taped during the time of the filming: the

television in the room; frogs outside the window; the swimming pool; riding in a taxi; the percussive sounds of coins dropping in the cast-iron pots in the temple of the Reclining Buddha and ritual chanting during Buddhist Lent. The sounds were then altered, layered, and edited by composer Douglas Cohen and used as the foundation of the composition for live instruments.

1990, 16mm, b&w/so, 14m, $50

EVERBEST, VIRGIL

Piano Sonata No. 2 (1930) by Virgil Thomson, transcribed for the film by Yvar Mikhashoff (1990), performed by the Buffalo New Music Ensemble.

Virgil Thomson composed musical portraits of many people as he viewed them from across a table. Just as an artist uses the various elements of a visual medium, Virgil would sketch personal images employing the palette of musical expression.

EVERBEST, VIRGIL follows in this tradition by setting a film portrait of the composer to his self-portrait composition. In his book "On Musical Portraiture," Virgil writes: "The *Second Piano Sonata* is curious. ... Not me thinking about myself, but being myself. That's why I couldn't identify it as a self-portrait for many years." I filmed Virgil in his apartment at the Chelsea Hotel in Manhattan shortly before his passing. These are the final images abstracted from the life of a most treasured American composer.

1990, 16mm, b&w/color/so, 8m, $50

LONG EYES OF EARTH

Music: Yvar Mikhashoff, "Looking Through the Air" from the trilogy "Elemental Figures"; Poem: "Shaman" by Paul Schmidt; Piano: Anthony deMare; Narration: Paul Schmidt.

The shaman, or tribal priest, of the Papago Indians is a *berdache*. The *berdache* is a figure found in many aboriginal cultures and is considered to be a vessel of both male and female spirits. Moreover, the *berdache* is often a cross-dressing, homosexual male. The *berdache* is considered to be especially blessed by the gods.

The United States government asked the Papagos to give up use of a sacred mountain so that a high-powered telescope could be installed at the site. After long negotiations, the citizens decided it was okay for the construction to take place if the Papagos would be allowed to consecrate the building with their rituals. They also assumed the right to name the observatory. It was called "The Long Eyes of Earth."

The intent of the film is to approach ritual as a way of seeing. The images are an attempt to tap the same spirit that might be invoked by a *berdache*. As an elemental figure, the *berdache* is close to nature and all its components. As a gay man, I am interested in the link between sexual identity, spirituality, and creativity. In that spirit, this film is made.

1990, 16mm, b&w/color/so, 10m, $50

RYOANJI

Music: John Cage, performed by the Buffalo New Music Ensemble.

The cinematic challenge here was to create a visual image of musical *glissandi*. In his notes on RYOANJI, composer John Cage requested that the *glissandi* be "non-vibrato and as close as possible to the sound events found in nature rather than those occurring normally in music. The score is otherwise a 'still photograph' of mobile circumstances."

The images are put onto this film by hand. Rather than a series of photographs one after another, the image on the screen is of lines etched along the entire length of the film, providing a sustained, continuous image. This establishes a visual continuum. Also, using images of nature, I take these moving images and stack-print them onto each other, six, 12, or even 24 times to create another kind of movement.

The film is treated as another soloist in the ensemble. The score is recorded three times. In performance, the live vocalist, for example, will interact with three other versions of the song. The same holds true for the other instrumentalists as well. It is quite a full garden of sound.

1990, 16mm, color/so, 20m, $75

STUDY #15

Music: Conlon Nancarrow

This is one of Conlon Nancarrow's altered player piano pieces. Nancarrow (an American composer) has resided in Mexico City D.F. for the past 50 years. His involvement in the Spanish Civil War as a member of the Lincoln Brigade won him the dubious honor of being an undesirable in the eyes of the American government. He fled to Mexico City where he lived in virtual obscurity and isolation (until the late 1970s). He could find no musicians to play his extremely difficult music, so he acquired a player piano roll punching machine and began composing strictly for the mechanical piano. Most of his compositions are titled "Studies."

The film is a study of light as it emanates from the title itself, "enacting" the rhythms of Study #15.

1990, 16mm, b&w/so, 1m, $25

WAR SONGS

Poems: Paul Schmidt; Music: Mark Bennett, performed by the Buffalo New Music Ensemble; Narration: Paul Schmidt.

Paul Schmidt sent me a set of five poems from a series titled "War Songs." Paul is both brilliant and sarcastic in his treatment of the seduction of war. Mark Bennett's score is also provocative, dreamy, and waltzlike. The composite is a set of songs cast as melodeclamation; *i.e.*, music in tandem with a narrated text. My contribution is a superimposition of war scenes underlined with what I call a "Gabriel" image: a young and beautiful soldier, a personification of the good warrior, the protector of all. The image of his persona is felt throughout — sometimes active and aggressive, sometimes asleep, sometimes beckoning. The film employs images from the Vietnam War and the Second World War. The collected images of marching soldiers, rolling tanks, explosions, et al. reveal, in passing, our dear Gabriel.

1990, 16mm, b&w/color/so, 12m, $50

JAMES BROUGHTON

MOTHER'S DAY

Kermit Sheets, assistant director; Frank Stauffacher, photography; Howard Brubeck, music.

One of the first major works of the San Francisco film movement, MOTHER'S DAY is a painfully humorous recollection of childhood in which a family of singular adults recreate their infancy by behaving as they did when growing up.

"Humorous, satirical, and overwhelmingly skillful, this ironic camera exploration of the artist's world of memory, imagination and perception is among the finest, most challenging films yet produced in this country." — Arthur Knight

"MOTHER'S DAY for me is one of the great films in film history." — Peter Kubelka

Awards: Belgium, 1949; Venice, 1952.
1948, 16mm, b&w/so, 15m, $30

ADVENTURES OF JIMMY

A satiric version of the Hero Quest, about a naive country boy's search for his ideal Love in the big city (San Francisco) with crazy frustrations at every turn. Broughton himself enacts bewildered Jimmy. Photography by Frank Stauffacher; jazz score by Weldon Kees.

"Hilarious and very witty. Mr. Broughton is an odd bird in the film aviary." — *Manchester Guardian*
1950, 16mm, b&w/so, 11m, $15

FOUR IN THE AFTERNOON

Featuring Ann Halprin and Welland Lathrop; Photography, James Broughton; Music, William O. Smith.

Four poetic variations on the search for love; four odd characters living out their daydreams: Game Little Gladys, The Gardener's Son, Princess Printemps, and The Aging Balletomane. Based on Broughton's own poems, this film blends image, music and verse in moods from the farcical to the elegaic.

"Lovely and delicious, true cinematic poetry." — Dylan Thomas

"The best film poetry ever made." — Willard Maas
1951, 16mm, b&w/so, 15m, $25

LOONY TOM

Photography & poem, James Broughton; Music, Ralph Gilbert.

"This little slapstick comedy pictures the amorous progress of a prancing, baggy-trousered, bowler-hatted, demented and blissfully happy tramp who capers across a sunlit countryside making love to every woman he encounters. Half Rabelais, half Mack Sennet, LOONY TOM owes a great deal to the spirited miming of Kermit Sheets as the Happy Lover." — Paul Dehn, *London Times*

Awards: Edinburgh Film Festival; Venice Film Festival; Oberhausen Film Festival.
1951, 16mm, b&w/so, 10.5m, $15

THE PLEASURE GARDEN

A joyous musical fantasy celebrating Love in the Park and the victory of the pleasure principle over all prudes and killjoys. THE PLEASURE GARDEN was made in London with a professional cast and shot in the ruined gardens of the Crystal Palace.

"In Chaplin, Rene Clair, Buster Keaton, Jacques Tati we enjoy on a big scale the fruits of the poetic turned comic. Broughton is of their kind, except that he holds more strongly to feeling, makes short cuts they daren't, sees and sings out of himself, and never dilutes a joke or a movement. THE PLEASURE GARDEN thus combines the pleasure of Keystone with the love lyric. It springs like the lark, and mingles oddity, grace, satire, and laughter without a dead moment." — *Sight and Sound*

"It's on the side of the angels. It's a great testimony for Love." — Allen Ginsberg

Awards: Edinburgh Film Festival, 1953; Cannes Film Festival, 1954.
1953, 16mm, b&w/so, 38m, $60

THE BED

Camera, Bill Desloge; Music, Warner Jepson.

"One of the most lyrically erotic of independent films, THE BED is a merry allegory which celebrates impudently and imaginatively just about everything that could happen in bed (and some things that couldn't) — birth, young love, loneliness, dreams and death, amid all sorts of hanky-panky from fetishism to plain old lechery." — *LA Free Press*

"Broughton's finest film by far. It exists in a state of play fully realized." — Stan Brakhage

Awards: Oberhausen Film Festival; Ann Arbor Film Festival; Yale Film Festival; Foothill College Film Festival.
1968, 16mm, color/so, 20m, $50

NUPTIAE

Photography, Stan Brakhage; Music, Lou Harrison.

This film celebrates weddings and being wed, and the union of opposites in everything everywhere. It is my alchemical testament to the mystery of Yang and Yin.

"With a strong feeling for the tension between wish and reality, NUPTIAE is a semi-home movie, beautifully casually photographed, about a mature couple who celebrate their wedding with a civil ceremony, a religious banquet, and a private beach ritual. Broughton's lucidity, even more than his lyricism, seems as much a function of what he sees as how he sees. Like all the best filmmakers, a love for reality makes him responsible, and he is tied to his world by bonds of gratitude." — Roger Greenspun, *The New York Times*

"One of Broughton's finest films." — P. Adams Sitney

Awards: First Prize, Ann Arbor Film Festival, 1969; First Prize, Yale Film Festival, 1969.
1969, 16mm, color/so, 14m, $25

THE GOLDEN POSITIONS

"A lovely, poetic, humorous and crystal investigation of mankind standing, sitting and lying down." — John Wasserman, *San Francisco Chronicle*

"James Broughton adroitly blends anatomical tableaus and pantomime, simulating everything from sexual harmony to plain everyday desk slump. The cast parades around in jaybird comfort. The picture is funny and ever so wise." — Howard Thompson, *The New York Times*

"A superb control of the cinema medium with a visual richness and an elegance approached by no other film viewed by the judges." — Bruce Conner, Maurice Girodias, Arthur Knight, First Erotic Film Festival

"THE GOLDEN POSITIONS is a rich, warm, clear statement of humanism. There is no angst, no fragmentation, no overt experimentation. It stands apart from most of the films of the past two decades by its feeling of certainty, positiveness, and completeness. And, most importantly, THE GOLDEN POSITIONS gives us a deep and restful pleasure in the viewing." — Sheldon Renan

Awards: Grand Prize, Bellevue Film Festival, 1970; First Prize, First Int'l Erotic Film Festival, 1970.
1970, 16mm, b&w/color/so, 32m, $60

THIS IS IT

"James Broughton's creation myth, THIS IS IT, places a 2-year-old Adam and a bright apple-red balloon in a backyard garden of Eden, and works a small miracle of the ordinary. And since that miracle is what his film is about, he achieves a kind of casual perfection in matching means and ends." — Robert Greenspun, *The New York Times*

"It's simple, inspired, and ecstatic. To watch Broughton's film you need a certain silence, a certain descending to the more subtle, more fragile levels of your being — otherwise, the film and its content will not reach you, it will break to pieces. I figure this is the main reason why films of the stature and subtlety and ecstasy of THIS IS IT never reach the New York Film Festival screen." — Jonas Mekas, *The Village Voice*

"A seminal film that promises to affect the course of film art for some time to come." — Hollis Frampton

Awards: First Prize, Yale Film Festival, 1972; First Prize, Hawaii Int'l Film Festival, 1972; First Prize, Sinking Creek Film & Video Festival, 1972; First Prize, Kenyon Film Festival, 1972.

1971, 16mm, color/so, 10m, $18

DREAMWOOD

Photography, John Schofill, Fred Padula; Music, Morton Subotnick.

"DREAMWOOD is James Broughton's major work to date. It is a modern day spiritual odyssey in which a man is mysteriously compelled to leave his home and embark on a voyage to a strange and magical island. On the island he faces the most improbable and intense experiences of his life, ranging from total humiliation to a deep sense of oneness with the forces of life. Heroic in concept, subtle in execution, DREAMWOOD is a beautiful film by a true master of the medium." — David Bienstock

"DREAMWOOD is Broughton's finest film." — Jerome Hill

"No single film in the whole of the American avant-garde comes as close as this one to the source of the trance film, Cocteau's *Blood of a Poet*." — P. Adams Sitney

Awards: First Prize, Independent Filmmakers Festival, 1972; Foothill College Film Festival, 1972.

1972, 16mm, color/so, 45m, $80

HIGH KUKUS

"A visualization of the Zen dictum of 'sitting quietly, doing nothing,' HIGH KUKUS uses a single beautiful visual image while it delights with a poetic soundtrack composed of 14 gems of Broughton's wit and wonder." — Freude Bartlett

"A High Kuku is, of course, a cuckoo haiku. In inventing this form James Broughton has concocted zany verses which are 'high' in the sense that they are often metaphysical and are keenly aware of the metacomedy of things.... In the contemplation of lofty themes most people are serious, though not always sincere. Broughton, however, is always sincere but hardly ever serious. Indeed, seriousness is a questionable virtue; it is gravity rather than levity, and it was that devout Catholic, G.K. Chesterton, who maintained that the angels fly because they take themselves lightly. And, in company with the angels, Broughton laughs with God rather than at him." — Alan Watts

Award: First Prize, Bolinas Poetry Film Festival, 1975

1973, 16mm, color/so, 3m, $10

TESTAMENT

"TESTAMENT is James Broughton's exquisite self-portrait. A major figure in avant-garde filmmaking and poetry since the 1940s, Broughton views his life and life's work with irony, charm, humor, and a combination of joyous self-love and gentle self-depreciation. Scenes from his earlier films mix the elements of humor, magic, slapstick, melodrama, and romance which mark his aesthetic. A plethora of rich personal symbols is woven throughout the film, tied together by verbal games, Zen poems, anecdotes, songs, a child's prayer, dreams, and visions." — Karen Cooper

"James Broughton's TESTAMENT is one of the most remarkable films ever produced within the American independent cinema. It is the most moving and most sublimely detached of the recent trend of filmic autobiographies — by Jerome Hill, Jonas Mekas, and Stan Brakhage, to name only the masters, and Broughton's peers." — P. Adams Sitney

"A beautiful, important, mysterious work." — Amos Vogel

1974, 16mm, color/so, 20m, $40

THE WATER CIRCLE

Camera, H.E. Jenkins II; Harp, Joel Andrews.

An homage to Lao-Tzu, this is a rollicking joyful poem that celebrates the movement of the waterways of the world, set to music by Corelli and read by the poet. The image is a continuous flow of light on water.

"Exhilarating! It is Taoism alive." — Al Chung-liang Huang

1975, 16mm, color/so, 3m, $10

EROGENY

Camera, Robert Gaylord; Poem, James Broughton; Producer, Robert A. Haller for Pittsburgh Filmmakers.

The film travels in close-up over the mysterious terrains of nude human bodies as they touch and explore one another. It is like an expedition into human geography, an intimate sculpture, an erogenous healing ceremony, and an ode to the pleasures of touch. Also it is an homage to old friends, Willard Maas and Marie Menken, who made the first body poem in cinema history, *Geography of the Body*, in 1943.

Awards: Bellevue Film Festival, 1976; NY Film Exposition, 1977; American Film/Video Festival, 1977.

1976, 16mm, color/so, 6m, $18

HERMES BIRD

"This is the secret that will not stay hidden/this secret that is no secret / Here is the wonder of the god in man / Here is the dangling flower of Eros."

So begins the poetry sequence on the soundtrack of this very intimate film.

HERMES BIRD is a celebration and an apotheosis of the masculine miracle: the transformative powers of the phallus, revealed as a phenomenon of glowing beauty and wonder.

Because the film occurs in extreme slow motion one has the opportunity to witness for the first time in cinema the delicate pulsations and tremors and changes of the penis as it grows erect, until at last, reaching outward and upward, it takes flight toward its climax.

The filmmaker-poet has written a group of lyrical poems for the sound of the film. They are spoken by the poet, and they sing praises for the radiant masculine mystery of the "sacred firebird," the "holy acrobat shaped for surprise" which is every man's pride and, hopefully, his joy.

1979, 16mm, color/so, 11m, $25

JAMES BROUGHTON & JOEL SINGER

TOGETHER

Images, Joel Singer; Poem, James Broughton.

A single-frame portrait of Broughton's disembodied heads coming slowly together in wiggle, wobble and wonderment.

altogether wholly in toto in toto
in totally toto together altogether
together

— From the soundtrack

Awards: Sinking Creek Film & Video Festival, 1977; Kenyon Film Festival, 1977; Independent Filmmakers Exposition, 1977; London Film Festival, 1979.
1976, 16mm, b&w/so, 3m, $10

WINDOWMOBILE

Images, Joel Singer; Sounds, James Broughton.

"The film is shot both through and at a window, superimposing and conjoining, thereby elaborating events on both sides of the glass. Broughton's accompanying poem sings the same song as the images, sounding from an Eden of the golden passing of days:

"They were seeing the light every day then ... / They were looking and they were seeing / They were living there in the light at that time." — Robert Lipman, *On the Films of Joel Singer*

Awards: Second Prize, Bellevue Film Festival, 1977; Second Prize, Ann Arbor Film Festival, 1978; Independent Filmmakers Exposition, 1978.
1977, 16mm, color/so, 8m, $16

SONG OF THE GODBODY

"The film consists predominantly of extreme close-ups of parts of Broughton's body. The camera slowly becomes the tool revealing the erotic beauty of the body and the sensual pleasure in loving oneself. The ecstasy and power of sexual gratification are celebrated by the camera, as it maintains an erotic role, probing, revealing and visually caressing. Broughton's song is a praise of his body as divine androgyne, and an acceptance of this higher godly sexual power." — Richard Bartone, *Millennium Film Journal*
1977, 16mm, color/so, 11m, $25

THE GARDENER OF EDEN

Filmed on the paradise island of Sri Lanka, this intense poetic work celebrates the eternal dance of nature's sexuality, and sings of the lost Eden we all search for but do not expect to find.

In the midst of his fertile garden, while he awaits Adam's return, God tries to keep his eye on all the flowering exuberance he has seeded. The film is written and narrated by James Broughton, and photographed by Joel Singer. The music is performed on twin conch shells, and the central actor is in real life the most famous horticulturalist in Ceylon.

"... the meshing of ancient philosophy and modern technology in a song of the mysteries of protoplasm!" — Lenore Rinder

"An ecstatic masterpiece!" — Stan Brakhage

Awards: Ann Arbor Film Festival, 1981; SF Int'l Film Festival, 1981; Baltimore Film Festival, 1981.
1981, 16mm, color/so, 8.5m, $20

SHAMAN PSALM

Image, Joel Singer; Poem, James Broughton.

Taste the divine
on the lips of lovers
Savor the divine
on the thighs of friends
Cherish the divinity
that explodes your orgasm
Love one another
and fly.

The love shaman calls for a sexual revolution of the body politic urging mankind into a new love age.
1981, 16mm, b&w/so, 7m, $15

DEVOTIONS

The music, scored for flutes and gamelan, was especially composed by Lou Harrison.

DEVOTIONS is the vision of a world where men have forsaken rivalry and taken up affection, thereby creating a society that relishes a variety of comradely devotions.

The film takes delight in observing the friendly things men can do together, from the odd to the rapturous, from the playful to the passionate. These events appear in a series of cameo duets performed by men of all ages and appetites.

The tapestry of changing scenes is strung on a narrative thread: the personal romance of the two makers of the film, as they discover their own affections and interweave them with those of their friends. In the end they assert their hope that loving comradeship may yet be the happy norm for the world.

The film was made over a nine month period on locations from Seattle to San Diego, and included the participation of some forty-five couples.
1983, 16mm, color/so, 22m, $45

SCATTERED REMAINS

Images, Joel Singer; Poetry, James Broughton; Music, Lou Harrison.

This is a cinematic performance piece enlivened by its experiments in poetic speech and poetic vision. Joel Singer creates a multi-faceted portrait of poet James Broughton acting out his verses in unlikely situations and surprising camera inventions. In the course of this divertissement the poet probes the puzzlements of mortality, destiny and the magic of language.

"A true wonderpiece and remarkable portrait." — Michael McClure
1988, 16mm, color/so, 14m, $30

ADELE BROWN

EMERGENCY

What do US university students, emergency telephones, and "harmless" humor have in common with the brutal 1989 femicide in Montreal? This experimental film documents the filmmaker's experiences as a feminist living through the installation of an emergency telephone near her office and the murders of 14 women engineering students in Montreal.

"EMERGENCY provokes tremendous and important discussion ... hours in each class went into discussion of rape, violence, gender oppression issues." — Barbara Hammer

In its search for clarity, EMERGENCY deconstructs the avant-garde classic SERENE VELOCITY and challenges assumptions about meaning, humor, and the relationship of sound to image, men to women. Churning, frame by frame, the film constructs itself; the viewer completes the puzzle. Highly recommended for university discussions on campus violence/date rape. Excellent teacher's guide and film notes with rental.

Note: There are two reels. The first is to be shown at 18fps; the second at 24fps.
1991, 16mm, b&w/color/so, 9m, $25
VHS Sale: $35 Home; $70 Other

BILL BROWN

ROSWELL

Writer and Director: Bill Brown; Music: Angela Gabriel and Bill Brown.

"Bill Brown's ROSWELL ... takes a fanciful, humorous look at the supposed crash of a flying saucer near Roswell, New Mexico in 1947, an 'event' UFO-types cite to this day as evidence of a massive government cover-up. Brown, a recent Harvard graduate who appears in the film and whose voice is heard on the sound track, seems to take the event seriously. He wonders what the craft was doing in Roswell of all places, speculating it was piloted by a 'star boy ... joyriding through the cosmos' who 'got lost and lost control.' But Brown also sees his subject playfully, as if through a child's eyes — objects suggest others, nothing has a stable meaning, flying saucers are fun. The film begins with a Frisbee flying through the air, a metaphor repeated many times. The fish-eye lens used for some landscape shots curves the horizon line, making the sky seem enclosed — navigable, traversable. In the film's strongest image Brown stands facing the camera with a sheaf of papers in his hand, as an animated drawing of a spaceship scoots across the paper, suggesting a connection between UFO fantasies and the magical possibilities of cinema." — Fred Camper, reviewing the Onion City Film Festival in the *Chicago Reader*

1994, 16mm, b&w/color/so, 20m, $50

CARL E. BROWN

"To plasticize the films, Carl Brown reinvented the procedures and tools of cinema itself. By pulling (drawing), the gauging and the drying of the surface Brown begins. This chromatic material is the toner that he spreads over the film so as to leave a trace of arm movements, then works with the help of two principal procedures, the *Sabattier* effect, being the double development with inversion of optic values, and the plaiting, being a doubling of gelatin, caused by the difference in temperature between fixing solutions. With those techniques of pure chromatic mounting (setting) which through folds, fractures and the explosion registers the conversion work which is the development at the heart of the colour itself, Carl Brown exalts what he calls the 'depravity of toner.' ... CONDENSATION OF SENSATION as other Carl Brown films (RE:ENTRY, 1990; AIR CRIES, "EMPTY WATER," 1995) respect a form of classic narrative, the one of the voyage: its exploratory progression leads from one identifiable type image (the negative for example) to an absolutely frantic nameless chromatic; the colours stacked one upon the other, declining by themselves, have no longer names, colours, connections, nor even describable motion. Carl Brown, bringing up in his own way the Eisenstein project, describes this enterprise as 'opening up the screen.' However, it is less a question of animating a surface by imaginatively opening it from the outside then covering and recovering it so that each colour coat, itself mixed and complex, falls on the previous one without being annulled or replaced: it superposes itself so dense and opaque that the colour seems to suffocate its own light in a convulsive way. By investing the unedited links to fertilize the possible relationships between coats and undercoats, between analogue planning and all over abstract, between unstringing accumulations. Through wafering and leafing, Carl Brown commutes the film's density into depth ...." — from an essay, "Experience chromatiques le cinema contemporain" by Nicole Brenez, presented at the Louvre, Paris, France in October, 1995

CONDENSATION OF SENSATION

Produced by Canada Council for the Arts and the Ontario Arts Council. Sound: C.C.M.C.

CONDENSATION OF SENSATION is a materialist travelogue that documents the process of perception itself, what Brakhage has called "mind motion." A montage of sixties commercials punctuates the wanderings of its protagonist, a blank-faced boy-wonder who struggles through a garden of unearthly delights before lighting on a water's edge park. CONDENSATION is generously furnished throughout with the broken iconography of Roman Catholicism — figured literally here in its kinetic montage of itemized constituents, a congregation of the heart.

"In CONDENSATION OF SENSATION, the filmmaker has applied himself to the surface of the film, soaking its small strips in dye baths to produce a hallucinatory palette. Passed through successive generations of printing, painting, *sabattier*, reticulation, gluing, and toning, 'the film provides an encyclopedia for hand processing techniques.'" — Mike Hoolboom

1987, 16mm, color/so, 90m, $150

RE:ENTRY

Produced by the Canada Council for the Arts. Sound: Kaiser Neitzsche.

"As a film, RE:ENTRY could hardly be more pure. A story in light and color and movement, it becomes an extended essay on change wrought through time, through chemistry, through experience. It shows memory tattered but obsessive, a recurring drift of thought and allusion. Though much of the imagery is based in nature, the audio is distinctly urban: nervous, speedy, and full of aural debris. RE:ENTRY quantifies and characterizes the materiality and physicality of cinematic experience. Conscious of both its antecedents and its present content, this is a radical work." — Peggy Gale

As I stood at the water's edge, it was night, I was eighteen, I was young. I dove into the pool for a swim and then it seemed as though I was thirty before I reached the other side. In the water, I was suddenly in a different world. The barriers were gone and the darkness was no longer an enclosed, stifling dark, but an enormous night in which darkness was not the absence of light but the presence of things unseen of a whole world of being, not known or realized before. I got out and looked at the ripples in the water extending away from me until they shaded into a horizon like etched glass. I saw it only with my eyes, without recognition. ... I was looking into this time past, with its immensity of vision straining my eyes to distinguish some form, listening for an intelligible sound, but as I stared, all that looked back was a reflection that made the surrounding darkness seem transparent like a sky. I reentered to find out why.

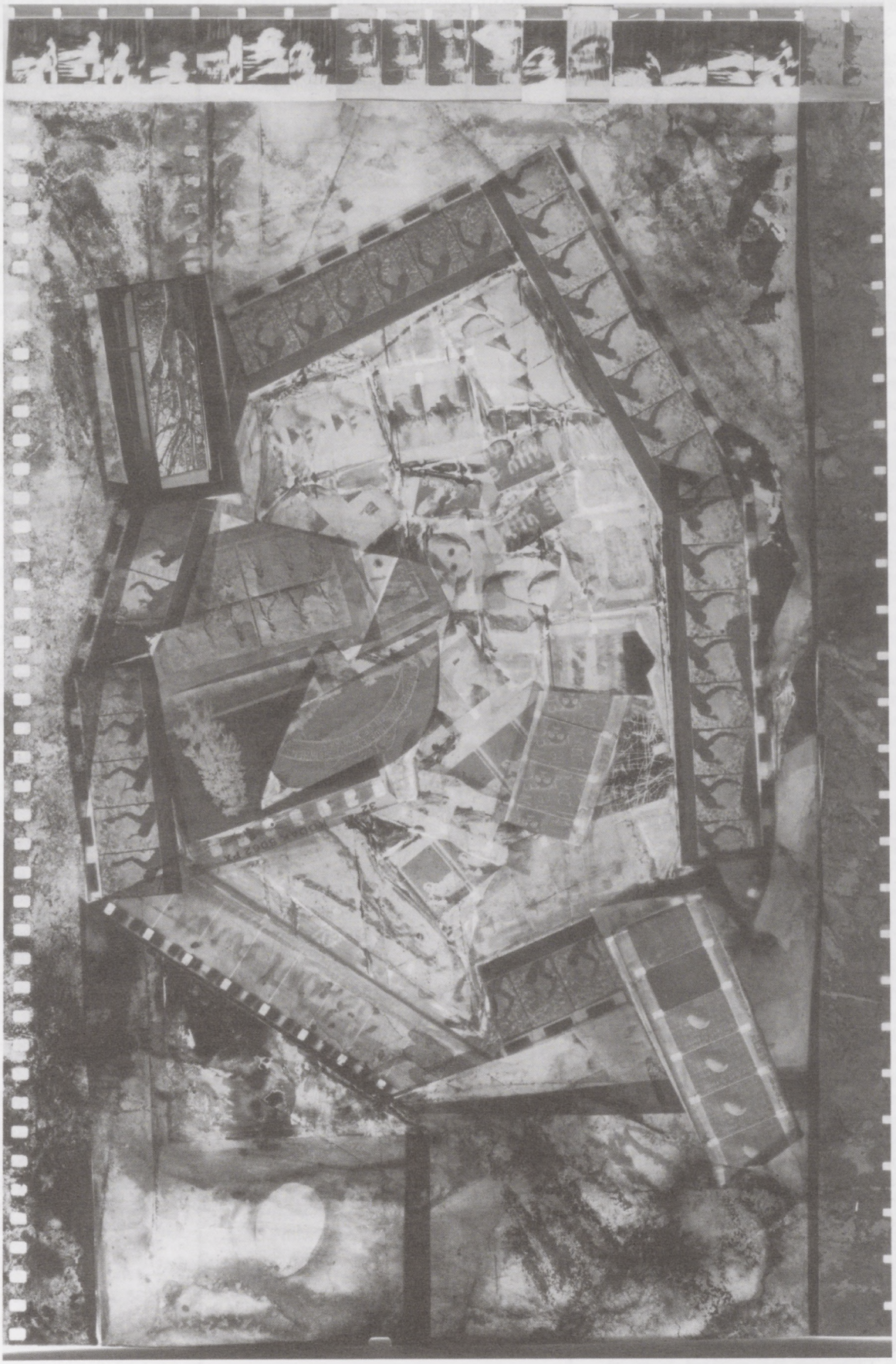
1990, 16mm, color/so, 90m, $150

CLOISTER

Produced by the Ontario Arts Council. Sound: Michael Snow.

As the wheel turns the religion of the body moves to and through the physical into the psychological. We see the feared; all is moved. There is a hint of seclusion, an idea from the past reworked and still dangerous. The participants, unsure, choose for convenience a convent and yet are still revealed. Through a window there appears a tree, and then a forest. Too many options. The monastic life, safe and sure. We cluster for the cloister.

1991, 16mm, color/so, 31m, $65



Film Collage by Carl Brown

BROWNSNOW

Sound: John Kamevaar

BROWNSNOW presents a fascinating combination of two artistic visions, mine and Michael Snow's. I have known Michael for almost half of my life and all of my film career so this is a natural marriage of Michael's work and my filmic vision of him and his work.

"... The film is extraordinary, generous dialogue that leaves the work of the three artists involved intact yet paradoxically becomes, absolutely, a film by Carl Brown of, on, about, in reference to and using, the work (in various mediums) of Michael Snow.

"The source of all the 'musical' sound in the film is any music from solo recordings or recordings of ensembles of which I was a part from 1948 (!) to the nineties. The third artist involved with this work, John Kamevaar has beautifully manipulated 'my' music to make 'his' music become a powerful partner in image-sound situations in Carl Brown's film. ...

"Brown has also shaped sequences of commentators on my work (some are Jonas Mekas, Bruce Elder, Regina Cornwell) and their comments so that they, their images, become part of his work yet, again, they remain 'themselves,' portraited. Their statements remain theirs but what was originally meant is now part of what the film means. ...

"Thank you Carl." — Michael Snow

1994, 16mm, color/so, 134m, $250

Air Cries, "Empty Water." The Trilogy

"Wrapped in the skin of this form that is known as the body only lies the memories and the soul of that self. So too, the skin of the film is the emulsion which holds together all the photochemical secrets just under its surface. This work is a testament to my unwrapping of these two energies and blending those photochemical secrets with my energy of unconscious ... sometimes conscious memories of the events that took place upon the expulsion of one life to another. ... I created the destination and the two skins began to crack and peel like the first good sunburn of the summer. ... At last I could not deny it, the merging of myself with the film gave rise to internal events realized through much thought before/during/after the fact surfacing in ways that only my most sacred thoughts could. It is the story of a personal tragedy overcome by sharing misery with company to shed the bad blood to allow the red thread that binds us all to run the oxidized route of freedom without fear and let old skin which has been discarded be wrapped in the wind of the Mistral swept up for all the senses, fresh again. Beautiful but terrible to fight and feel another day."

1993-1997, 16mm, color/so, 236m, $500 for the entire trilogy

Part 1: Misery Loves Company

Sound: Kaiser Nietzsche

Cindy was asleep under a maple tree
Rolled over and said to me
I dreamt of Air Cries
I turned over, we were lying on the
dry cracked mud of a river bed
Empty Water
Puppies, Air Cries Only
They don't make a sound
My eyes on fire with nothing
to quell them
A piece of steel in the heart
Misery loves company

When you're on the job or at home, from far and wide, technicalities shatter at certain frequencies. Sensitivity between -10 and +4db is selectable, but if you question them, they maintain a most majestic silence. The speed of inhalation will vary with the volume of your attack. Mind you, there are differences neither aleatoric nor controlled — a higher method that promises clearer reception for everyone in the wireless future. Many a time you may be in-the-middle-of-almost-nowhere, in spite of the appearance of exteriority. Mind you, there are controls neither aleatoric nor different — the in-and-out lucktable melody of the convisible. But you gotta win to get in. Knowcymbalswearnun-nintendo? The procedure for constructing a two-point perspective view is essentially the same as for the one-point-perspective, except for the establishing of the two vanishing points.

1993, 16mm, color/so, 60m, $180

Part 2: The Red Thread

Sound: Diamanda Galas from *The Plague Mass*

This is the passion tale of a body thief, who needs no cover, brazenly comes and tears apart the lives of those we love. The angels which float as the sky rains upon our heads. Red, covers the sidewalks, offices, homes and the money we exchange. It could never happen to us, the umbrella shades some from the downpour. They walk around with a bad coppertone tan. All these angels / all of us must be as one or there is no redemption. A perpetual body with no spirit is the fate to those who say it cannot happen to them.

"Death like life, has its own music and in the convulsive *Plague Mass* of Diamanda Galas all that is holy and unholy, pure and defiled, beatific and profane, is woven together on the loom of demoniac celestial hymnody and incandescent hate. Galas's unearthly instrument — her own spectral multi-octave voice — is fueled by febrile seething hatred and brutal compassion. In her *Plague Mass*, Galas gives voice to an army of tortured souls, the ones who can no longer sing for themselves: the infirm, the insane, the dead who will not rest in peace." — Tim Holmes, New York City, December 1990

1993, 16mm, color/so, 60m, $180

Part 3: Le Mistral, beautiful but terrible

Sound: John Kamevaar

The story is the closure,
the film is how pain and anxiety are
carried by the wind
There is no use to exert control,
it only causes the pain/anxiety
to linger
It must run its natural course
The Mistral can be beautiful and terrible,
if it catches onto you
your soul becomes wrapped in its temper.
It dances over the water changing its course to make
your light
unpredictable, terrible but beautiful ... solo or in
tandem
The story is the jazz by which these events take place
To exert any force over the film would not be the
story
I am consumed by the flame

1997, 16mm, color/so, 117m, $250

Fine Pain

Fine pain an imperceptible barrier screening vision.
Or a cute coenesthesia
Double vision staring in the dark
Blessed are the cross-eyed for they will see God twice
(juxtaposition being the inverse of repetition)
Or the monophonic dialogue of the schizophrenic
subway passenger.
Two track mind.
Schizophrenic.
Moment after moment everything is movement.
I'm sane but overwhelmed.
A minimum of memory is indispensable.
May your shadow never grow less, the patient is no
longer here.
I have always refused to let my shadow casting be
hurt by a shadowless idea.
I don't think the voice think in the convulsive light.

Thus Sprake Zarathustra: "These metamorphoses of the spirit do I designate to you: how the spirit becometh a camel, the camel a lion, and the lion at last a child."

— John Kamevaar

1998, 16mm, color/so, 60m, $200

MICHAEL BRYNNTRUP

HXΩ NARZISS UND ECHO (NARCISSUS AND ECHO)

This film puzzle is a special kind of entertainment film whereby the film's content must be deduced from the film's formal structure.

1989, 16mm, b&w/so, 14m, $45

LIEBE, EIFERSUCHT UND RACHE (LOVE, JEALOUSY AND REVENGE)

Original version with sub-titles and sub-sounds.

The film depicts, for example, work in a parcel post office. We see parcels being received at the counter, how they are sorted and forwarded. Naturally, we are amazed by the quantity of parcels ....

1991, 16mm, color, 7m, $20

RUDY BURCKHARDT

"Filmmakers often try to make a great film by making it feel heavier than film is by nature. R.B. seems happy if he can make his feel lighter. That does leave him unique, and he succeeds in it too. There is no distortion of image or sound. Its magic invention — including the later dream-weight — is new and inscrutable. It is a film that changes when you watch it again, it has many surprises I haven't mentioned. Take it as a wonderfully touching dream and as an amazing marvel of filmmaking." — Edwin Denby

Rudy Burckhardt was born in Switzerland in 1914 and came to New York in 1935. He showed his first two films (NYC subjects) in 1937. He has made more than 70 since, few longer than half an hour, all minimal budget. From the start they have been personal, unmistakably his.

UP AND DOWN THE WATERFRONT

Crates and boxes unloading in the morning, lonely men sitting on half-broken docks in the afternoon, sailor bars at night with one poor bum actually getting the heave-ho, a mighty water-hose washing it all away, overlooked by the skyline.

1946, 16mm, b&w/so, 8m, $35

LURK

Starring Edwin Denby, Red and Mimi Grooms.

"Happy with his luscious daughter Aurora in a rustic setting, Professor Borealis has devised an improved brain and is ready to transplant it. From this point the action keeps turning corners. A really great performance by Red Grooms. Photography and direction are highly personal but poker-faced. The humor is tenderly black. Burckhardt's fusion of documentary-type photography with fairy tale story line is nearer Keystone than avant-garde with its visual honesty and particular virtuosity." — Edwin Denby

1965, 16mm, b&w/so, 38m, $45

MONEY

A silent screen-type comedy starring Edwin Denby as Hemlock Stinge.

"It deals with old Mr. Stinge, the unlovable billionaire, and many other characters, rich and poor. It shows the luxury and degradation of New York City and the simple fresh air of Maine. The story can't resist slowing up to look at a girl; it skips a few logical links when it gets too complicated. It is being told by a hard-drinking farmer to his son to inspire him to become a billionaire too. The photography is masterful and draws no attention to itself. The text by Joe Brainard, ditto. The documentary sequences show people and buildings on the kind of real life day when you keep finding comedy wherever you look. Special to Burckhardt is the light touch. The jokes — many small touching ones, others outright gags — are left unexploited and unexplained. The characters are all pretty bad, money is the root of all evil, and they ought not to enjoy themselves but they do anyway. The film is clearly unpretentious, free-wheeling and imaginative." — Edwin Denby

1968, 16mm, b&w/so, 45m, $50

MADE IN MAINE

"A few acres in Maine. Closeup looks at a small lake in the woods, wild flowers, clouds, mosses, ants and mushrooms. The visual richness is fantastic, the objective eye is absorbing. Often cut by glimpses, the second time you see the film you see twice as much, and each time the power and depth of feeling are new." — Edwin Denby

"Like a mescaline high." — Frank Lima

1970, 16mm, color/so, 8m, $20

INSIDE DOPE

Starring William Dunas.

What are drugs all about? Here is an answer so many have been waiting for. In the form of a documentary epic this epic document shows their cause and effects, good and bad, and what can be done about it. Must be seen from the beginning.

1971, 16mm, b&w/color/so, 35m, $45

CITY PASTURE

A snow storm — Disney World — self important New York — ox-pull in Maine — a special old man — strip tease — an ant in the woods — wild 14th street — a mugging survived — the end.

1975, 16mm, b&w/color/so, 38m, $50

SONATINA & FUGUE

Images of city and landscape moving with a romantic piano sonatina by Ferruccio Busoni (1866-1924), then classic keyboard figures by Johann S. Bach. Images and music, "in" the same time-space, sometimes join and affect each other, then pursue their own independent course again.

1980, 16mm, b&w/so, 23m, $45

CERVEZA BUD

"Taking its title from the favorite elixir of New York Hispanics and its format from collage, this filmic slice of life coalesces into an ethnographic view of a possible future: the city as a constantly bubbling, delirious playground where yesterday's monuments are symbols to be triumphed over, and tomorrow never arrives. Perhaps this is why the ultimate effect is one of wistfulness, due also to the unexpected intrusion of a *memento mori* in the guise of a nude traversing Maine woods, both visually mocking Central Park's trampled pastorality and offering its frenetic revelers an alternative route." — Trevor Winkfield

1981, 16mm, color/so, 22m, $40

AROUND THE WORLD IN THIRTY YEARS

"From Machu Picchu's sunswept stolidness to the mugging unwashed faces of Neapolitan kids; from Tokyo's Yoyogi Park where teens lip sync and step a la fifties R&B groups to groomed-hair New York streets of 1964; from a busy square in Port-au-Prince, Haiti (with bright pink dresses) to a country fair in Maine, AROUND THE WORLD ... looks in on six locales and reports them directly back. The indigenous images echo and counterpoint, presenting a panorama of glorious earthly variety; unadorned real-

ities sweetened by their transiency one to the next, mirroring and magnifying life's own." — Reed Bye
1983, 16mm, color/so, 25m, $50

INDELIBLE, INEDIBLE

Images to accompany the lines of a poem by John Ashbery.

"Rudy Burckhardt's film is a brilliant extension of my poem, perhaps the film I might have made myself if I were a filmmaker." — John Ashbery
1983, 16mm, color/si, 8m, $20

ALL MAJOR CREDIT CARDS

"R.B.'s new film is a magic dream, airy and clear. Everything you see is a fact, firm and distinct at the moment you are seeing it, a fact of daily life or of extraordinary dance, or of amateur acting, and you recognize each fact too, at a glance. Later, as the film continues, the factual seeing is still the same, but somehow it doesn't feel the same, it feels like a good dream you are dreaming, with a sly and witty tease to it, and nearly weightless.

"The film went on to the end being novel, and I thought its smile was becoming more and more mysterious. Filmmakers often try to make a great film by making it feel heavier than the film is by nature. R.B. seems happy if he can make his feel lighter. That does leave him unique, and he succeeds in it too.

"There is no distortion of image or sound. Its magic invention — including the later dream-weight — is new and inscrutable. It is a film that changes when you watch it again, it has many surprises I haven't mentioned. Take it as a wonderfully touching dream and as an amazing marvel of filmmaking. It is his sixty-first." — Edwin Denby
1982, 16mm, color/so, 26m, $60

IN BED

To a poem by Kenneth Koch with Chopin played by Gena Raps.

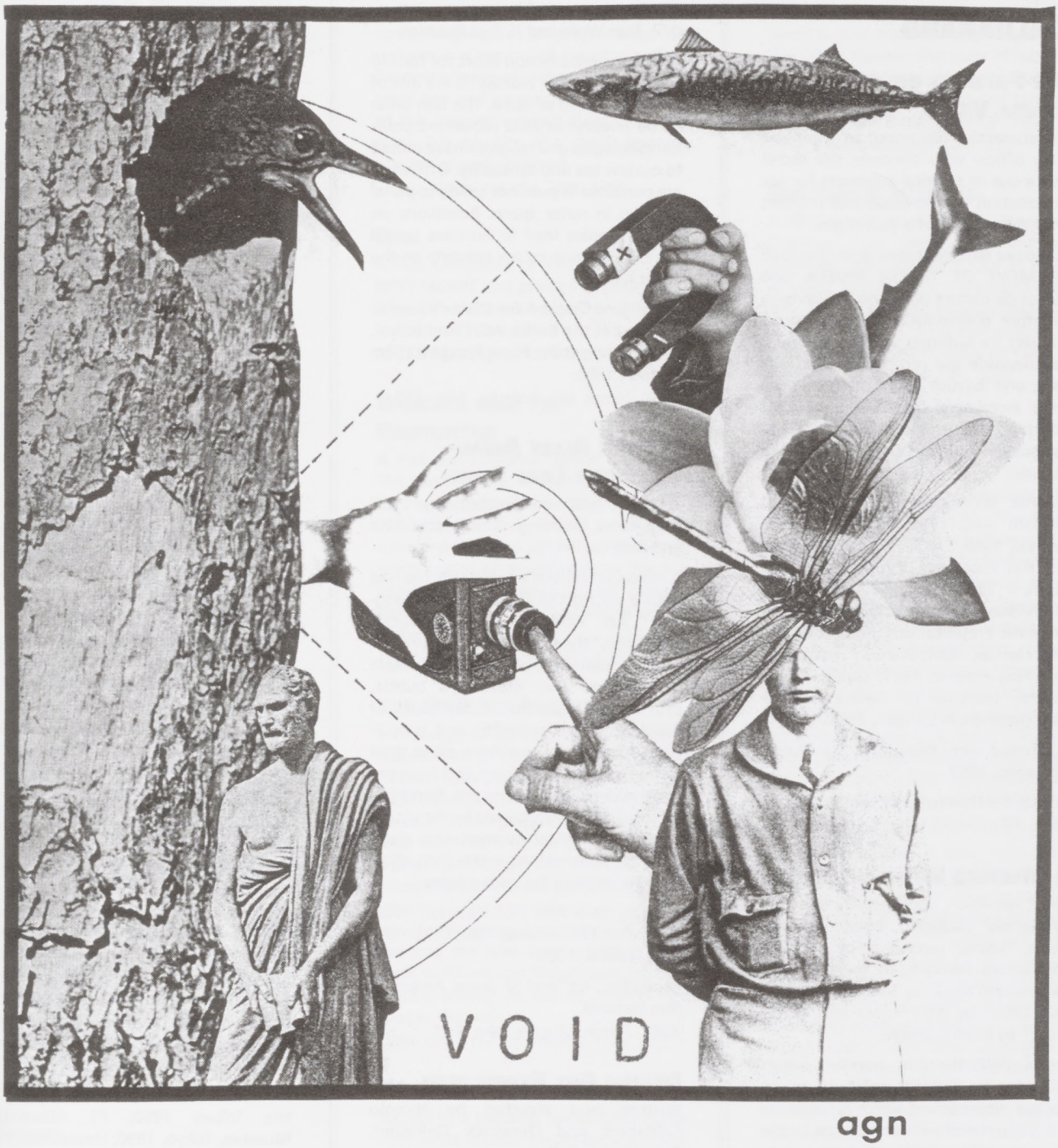
"Arranged in staccato verses rapid as machine gun fire, the poem is read on the soundtrack while the visual choreography unfurls. The poem riffs on the plausible possibilities and remembered musings that took place in beds the poet has known. While some of these are reenacted, there's room for luxurious pauses while the visuals catch up with the poet's triggered thoughts running banshee away into formerly unexplored regions of hilarious fantasy and sweet memory: a morning coffee vision becomes penetrable as, lugging a typewriter into bed, a poet, surrounded by muses (in silk night gowns) composes a ditty before unreluctantly submitting to mere mortal pleasures; a portrait sitter's fantasy of seeing the artist working topless is spliced in; a scantily dressed damsel sleepwalks her way through a dawning forest into the viewer's daydreams.

"Rudy's lyrical montage opens and reflects the world the way a poem does. He consistently gets to the essential fragments of an experience or a view. His perspective is that of a pedestrian god of sidewalks, a celebrator of details we might have missed. The films are about desire, bewitched noticing and, most of all, love." — Gregg Masters
1986, 16mm, color/so, 22m, $60

ZIPPER

Text: Ron Padgett

A diary or collage film, ranging from snow in the Catskills, with stop-overs in Boulder, Colorado and San Francisco, to Easter in New York, flowers and cows in Maine, a Caribbean carnival in Brooklyn, country fairs with men splitting wood and women weight-lifting; and a last section with all these combined and more. The film is also about Venus — two of them actually — one a classic Renaissance Venus, the other a Nordic, Gothic one, the Venus of the Broken Trees. The music is a collage too, ranging from Spike Jones to Hector Berlioz' "Nuits d'Ete."
1987, 16mm, color/so, 25m, $50



Untitled image contributed by Al Nigrin

NICCOLO CALDARARO

THE PAYMENT OF TERESA VIDELA

A documentary film about an Argentine army officer who discovers the secret police use of political prisoners for sex exploitation film purposes and protests after the murder of a young girl.

"La soiree terminera dans le sang avec LE PAIEMENT DE TERESA VIDELA une seance de torture dans une quelconque dictature d'Amerique du Sud. Douze minutes de sadisme, un documentaire insoutenable qui reconstitue des faits reels, une 'bavure' a la dimension chilienne. Incroyable, bestial, inhumain, et pourtant, cela se passe la-bas du cote de Buenos Aires ou Santiago ...." - La Voix Du Nord

Awards: SECA Award, SF Museum of Modern Art, 1978; Palo Alto Film Festival, 1980; Bronze Award, Information Film Producers of America Competition, 1980; Finalist, American Film/Video Festival, 1981; Second Prize, Dramatic Presentations, Baltimore Int'l Film Festival, 1981; Prize of First Work, Lille Film Festival, 1981; Golden Eagle Award, Institute of Amateur Cinematographers in London, 1984.

Purchased for broadcast by Suisse Romande, 1981.

Collection: University of Pennsylvania

1978, 16mm, b&w/color/so, 11m, $15

A MEETING WITH THE ENEMY

Script, narration, photography, direction by Niccolo Caldararo. Edited by Tom Heinz. Sound recording by Focused Productions. Remixing by Sound Service. Background Music by Tom Wells. Songs: "Sin Odio" by Ali Primera and "After Work" by Brain Damage.

Set in 1992, the film describes events following a national referendum on nuclear disarmament which is successful but is countered with an attempt by the American military to stage a mock nuclear war in order to retain their power. This is blocked by a popular uprising that is aborted by "other" forces.

1983, 16mm, b&w/so, 22m, $25

BAND FROM EARTH

Starring: Susan Kuchinskas, Joey Powerdrill, Tom Wells and K. Risa Robbins.

This is a science fiction short for fans of *La Jetté* and *Road Warrior*. It is a mix of *Freaks* and *Trial of Terra*. The film takes a ride to earth in 2002 AD where political ideologies and religions have united to outlaw sex and sensuality. Offenders are punished in public or exiled to penal colonies in outer space. Rebellions on these colonies lead to limitless sexual experimentation by sex perverts on the outer limits.

Exhibition: Opened for Divine's *Lust in the Dust* at the Berlin Int'l Film Festival, 1984; Shown at the Hong Kong Int'l Film Festival, 1985.

1984, 16mm, b&w/color/so, 14m, $50

A BACK ALLEY ASIAN-AMERICAN LOVE STORY

Written and co-directed by Yuri Kageyama. Starring: Bernadette Cha and Norman Toy.

A woman recollects an affair she has had with a young Chinese-American gangster. An off-beat Asian-American "romance," the story explores a transient sexual relationship from a female perspective. The film is a subtle, provocative essay that raises issues of Asian-American sexuality and subculture. These issues are more often than not only whispered about and have yet to be addressed in cinema arts. Narration is "read" in the first person by the young Japanese-American woman who questions her own motives in this illicit affair and the impetus for such a foray.

Awards: Palo Alto Film Festival, 1986; Ann Arbor Film Festival, 1987; Onion City Film Festival, 1988.

Exhibition: NY and SF Asian American film festivals.

1985, 16mm, b&w/so, 19m, $50

ITALIAN ART EXPERIMENT

Written and directed by Niccolo Caldararo and Dominick DeRasmo. Camera: Aaron Ranen.

Three experimenters on the roof of San Francisco's Club 9 battle 20,000 years of artistic criticism. Attempting to create "new works" without derivative baggage, each has a 4' x 6' canvas strapped to his back. They are armed with brushes, brooms and rollers. Ten assistants assault them with bombs, paint guns, and French bread with pasta sauce.

"Hilarious ... wildly creative .... Tristan Tzara would be proud. ..." - 23rd Chicago International Film Festival

Award: Certificate of Merit, INTERCOM, Chicago Int'l Film Festival

1986, VHS, 15m, $25 Home; $50 Other

WAR CHEST TOURS

Director: Niccolo Caldararo; Music: Brain Damage.

A filmic ballad of the 1984 Democratic Convention in San Francisco during which groups of Punk Rockers disrupted events with speeches, music and skits. In the end the police are ordered to attack the main groups, beat them and arrest the majority.

1986, 16mm, b&w/so, 6m, $25

OLIVER NORTH AND THE MODERATE IRANIANS

This video compares the environment of testimony between the witch hunt trials of the 1950s and the Iran/Contra scandal of the 1980s. Using footage from the army hearings against Senator Joseph McCarthy and the Iran/Contra hearings, the video [exposes] the formula by which the accused clothed their illegal acts against the Constitution and American citizens, in the hysteria of anti-communism.

1989, VHS, b&w/color/so, 6m, $25; $50 (U-Matic)

GHOST DANCE

Two Native American prophecies are regarded in light of contemporary events. The Ghost Dance prophecy of the Plains Indians and the Grandfather cult of the Amazonian Tupi. Together these images of survival of peoples and their environments are contrasted with the historic movements of peoples into the Americas in the last 500 years, the destruction of the natural environment which has resulted and racism against Asian immigrants.

Exhibition: Bill Graham's Gathering of the Tribes, 1990; P3 Alternative Museum, Tokyo, 1990; Hawaii Int'l Film Festival, 1991; American Anthropological Association, 1992.

Collection: University of Hawaii at Manoa Wong Audiovisual Center

Note: Also available on 3/4" U-Matic and 1" videotape.

1990, VHS, color/so, 4:52m, $Inquire

DONNA CAMERON

"Donna Cameron is an artist whose vigorous presence in New York has contributed significantly to making it the vital center of the independent film movement. Her curiosity is widespread. ... She's also a painter, writer, photographer, etc., etc. Nothing is safe, neither people nor objects, from the creative appetite of Donna Cameron. If nothing else, I treasure her because she made a film about one of our most important independent artists — a woman I adored — Shirley Clarke.

"Donna works with memory, feelings, poetry, texture, and follows her intuition, as well as with technique and formal invention. If Donna can't make something one way, she'll just find another. In a way she's a chameleon: All styles are fair game. But, at the core, there's always a moral center. I hope she continues to stay here in New York to nudge us — to push us to our limits. ..." — Adrienne Mancia, Curator of Film and Video, The Museum of Modern Art, NY

"Donna Cameron attended the Rhode Island School of Design and received a BFA degree from the Art Institute of Chicago, where she studied painting, photography and filmmaking. She wrote stories and produced photo essays about people on the Florida Keys for the *Miami Herald*, and continued her studies in painting and drawing in Paris in the early eighties. ... [H]er paintings, photographs and films have been exhibited nationwide." — Cineprobe program notes, The Museum of Modern Art, NY

I explore film as a visual artist as opposed to as a commercial producer. I feel that film and painting are mediums which are similar in that creating with them, the artist builds up the image — in film with the frame, in painting with the brush stroke — to record a moment in time.

NEWSW

A film made from the January 1, 1979 issue of *Newsweek* magazine and from handmade, organic papers and fibers — cotton, linen, rice, etc. The news is rolled out at you, with increasing speed (God help you if you don't remember what they said); the film itself is like the flipping of pages. The news — nonsense, organic fibers, and all — is thrown out-of-focus and off-the-screen.

1978-1980, 16mm, color/si, 9m, $20

UNICORN

A film shot in the USA and Europe concerning myth as geographic time. The unicorn is a symbol of transformation, becomes frame-of-vision reference for a small boy and a young man. The magic of this imaginary beast transforms the man, but eluding the child, remains elemental and untamed.

1985, 16mm, color/si, 20m, $35

END

A film composed of an unused end of NEW MOON and printed to work visually with a segment of J.S. Bach's *Suite in G Minor for Lute*.

1985-1986, 16mm, color/so, 5m, $10

DRACULA AND THE BABYSITTER

A red psychodrama about gambling. This found footage film, originally made by the Mormons as a morality film in the 1950s, has been re-edited to create a surreal world through which the characters pass in a trance-like state. The film exploits the original found object's faded emulsion, which is red; a hellish nightmare emerges.

1986, 16mm, color/so, 14m, $35

THE CHINESE LUNCH

A melange of found footage edited to reassemble, in its frayed images and scratchy soundtrack, an old newsreel. It is concerned with the vulnerability of the persons photographed and the ease with which commercial editing exploits and presents both men and women as robotoids and life as a game which only a football or a coconut can win. Within minutes the characters lose their identities and the film begins talking with itself, as if lived and fought between the splices, among its pieces, behind the images themselves.

1980-1987, 16mm, b&w/so, 15m, $35

NEW MOON

Second in a series of paper films made from strips of color Xerography. In these films, the filmmaker is concerned with the film as an object or motion picture "soft sculpture" constructed of 16mm-sized strips. The paper (or emulsion) could be a kind of skin complete with hair and pores, half-tone dots, paper fiber — through which the world is viewed.

1983-1987, 16mm, color/si, 11m, $35

THE FALCON

A red camp film. The desert is for the birds? Surreal, but real. Originally shot in the '60s in Kuwait, this story of falconry has been rephotographed, re-recorded and re-edited to bring the sad zaniness of sport to the screen, in livid color.

1987, 16mm, color/so, 13m, $35

THE SUPER WEAPON

A film poem shot in San Francisco, Chicago, Los Angeles, Huntsville, Alabama and New York City in which missiles, bricks, huts, humanoid-types and people emerge from civilization's whimsical debris. The Apocalypse — now and after. The bomb is in YOU.

1987, 16mm, color/si, 14m, $30

TYGER TYGER

"TYGER TYGER and FAUVE are paper emulsion films made from everyday objects, photos and photographic studies of New York City. The paper emulsion film is a process of film making which I developed in 1978, and which I have been using and improving since. I think of these films as symphonic, or pictorially musical. ... The structure itself is a carefully constructed three-dimensional, multi-layered collage. The various papers, objects, pieces of photos which comprise the 'emulsion' are sandwiched between (a) clear tape strips, (b) paper strips treated with SIAB (a Kodak chemical that makes paper transparent and increases resiliency), or (c) layered between pieces of other objects.

"In TYGER TYGER, a 40-minute paper film portrait of New York City, I explore the possibility of film as a geofactive medium. ... This imagined place, filmic New York, exists. It is tactile and energetic. This is a result of the physical nature of this film. There are no frame lines in the original film. These 16mm sized soft sculptures are visual rhythm strips. The frame line or meter is imposed upon, and then recorded from, the original film object by me and by my camera (or printer)." — From notes by the filmmaker

1990, 16mm, color/so, 40m, $100
VHS Sale: $40 Home; $80 Other

CONFIDENTIAL: DO NOT DUPLICATE

In CONFIDENTIAL: DO NOT DUPLICATE, which is a personal documentary/meditation on the death of her sister, she describes the film as "what one feels, having to survive a loved one who is violently murdered, whose body is found with nothing to identify it but teeth and fingerprints." It is deliberately filmed as a home video and incorporates the familiar elemental sounds and sights (wind, water, traffic) into the picture and dialogue, alluding to the many levels on which a person is affected by such as tragedy.

"CONFIDENTIAL: DO NOT DUPLICATE is a powerful and moving experience. In my general understanding the artist works alone and rarely achieves any level of synergy with the sum total of all the aims of an exhibit.

"Your work superseded our general expectations for the show. It surprised and astounded many of us with its Chills of Truth. It's time we got back on track in the context of Art and Content. Bravery, fortitude, generosity and wisdom are important values to share with the art public ....

"Rationally, the very personal topic of the death of a loved one is a difficult subject for one to image in a work of fine art. It is obvious to me that you succeeded, with grace. Thank you for sharing this with us." — Charles Mingus III, Artist-Curator, "Reflections: A Legacy Unearthed, Discovery of the Duane St. Burial Site," New York

1991, VHS, color/so, 56m, $75 Home; $200 Other

FAUVE

Sound: Peter Wetzler

FAUVE is a paper film made by a unique paper process which I invented and have employed here as a monochromatic study of rhythm and mood and the physics of light waves leaving a source — one sees the red, or longest waves, first, the blue, or shortest waves, last, and in my film, one's left in the UV light world of peripheral vision. The original score by Peter Wetzler adds to the textural, tactile, visual experience of FAUVE.

1991, 16mm, color/so, 10m, $35

IL ETAIT UNE FOIS (ONCE UPON A TIME)

(ONCE UPON A TIME) is an abstract comic book in film form. The paper emulsion is made of French comics which I collected while I lived in Paris, France. Many of the papers were arranged to age and yellow for up to ten years, allowing for the eerie pale yellow light in much of the film.

When I lived in Paris, I lived across the street from the Musée Cluny. I went there almost every day, and was struck by the oldness of all the things exhibited there, especially the manuscripts and the stone sculptures and crypts. There was something in the light and the quietude there that was vital to my development as an artist, and it has stayed with me to this day.

In this film, by daily collecting and processing the paper, and then by leaving it aside to age, and then years later returning to print and record it, I have captured, in the image, and the quality of the images, the light that followed me into the Musée Cluny, that exists in that time and place.

In its romancing of the lens, the film voice is backed by contemporary keyboard music. With music by Trans-Am.

1992, 16mm, color/so, 40m, $100

AUTUMN LEAVES

The splendor and pleasures of Autumn are the focus of this richly textured and brilliantly colored paper emulsion film. The sound is a recording of the film-maker ripping, rustling and tearing various kinds of paper. These sounds have been synthesized and musically arranged to echo the imaging of the synthesis paper. A reel of paper and fallen leaves unwinds amid calls of birds and the laughter of delighted children.

"Donna Cameron's work crosses the boundaries of film and painting. Her paper emulsion films are made via a process closer to assemblage than photography and draw attention to the sensuous properties of the celluloid medium." — Richard Herskowitz, Newsletter of the Herbert F. Johnson Museum of Art, Ithaca, NY

"Donna Cameron is a diehard New Yorker whose art mirrors that city's pulse." — Bill Stamets, *Chicago Sun-Times*

"Brooklyn native Donna Cameron's films are warm, humorous and well crafted. ... The remarkable thing about her [work] is her sensitivity to the rapid flow of textures. ... Cameron's technique has evolved into a highly sculptural motion picture painting." — Helen Knode, *LA Weekly*

Award: Winner, Juror's Citation Honors, Black Maria Film and Video Festival, 1995

1994, 16mm, color/so, 6m, $40

CANVAS

CANVAS is an enclosure, as is any body of painting. It engages the act of painting: movement, gesture, pigment, orientation, space and the act of filming. The frames are the accruence of pigment, oils, dyes, gesso, applied with brushes, knives and hands to the surface. The surface, or emulsion, is either my own paper emulsion or commercial Kodak emulsion and has been treated to represent open-weave linen. To my sensibility, the screen, either film or video, or the canvas, are synonymous — they are the medium through which the image passes.

1995, VHS, color/so, 22m, $60 Home; $150 Other

DRAGON

The music in DRAGON is an excerpt from "La Reine Verte" by French avant-garde composer/musician Pierre Henry. This track is courtesy of Polygram Special Markets.

The dragon motif has always been an essential one in humankind's attempt to liberate itself from the struggle between good and evil.

The film DRAGON is such a representation. Light, in the form of fire, is freed from darkness, in the form of the film's frameline. Life (a gargantuan plant) weaves its tangled web around the living (children performing the chore of shoveling snow). Death (the dragon) is omni-present, an angel at once visible and invisible. In the end the conscious (the film image) is liberated from the unconscious (the soundtrack) and the departed soul achieves immortality in the cycle of the ring of fire.

DRAGON was shot and solarized on ECO (Ektachrome Commercial Reversal Film) a decade after Kodak discontinued it. This extinct filmstock had a capacity for rendering subtle tones and definition as yet unparalleled.

1995, 16mm, color/so, 10m, $35

MOSAIC GARDEN
1996, 16mm, color/so, 6m, $25

DIE HONIGBIENE: A NEW TECHNOLOGY FILM
Music: Pierre Henry, track courtesy of Polygram Markets

Processes: Painting and drawing; step optical printing & re-photography; Arriflex & Bolex cinematography; computer post-production of two separately edited 16mm films, including palette.

A new technology film about bee, honey and keeper. "Documenting the natural evolution of a bee — from larvae to pollinator. Poetically representing orange, blossom honey in the paper-like cells of the hive. A metaphor for creative process." — Ann Arbor Film Festival Notes
1997, 16mm, b&w/color/so, 8.5m, $30

MOBIUS I/HONIGBIENE II
A diptych. Filmically, digitally, texturally, this light painting celebrates four seasons, especially, the coming of spring.
1997, 16mm, b&w/color/so, 8m, $30

THE CLOWN: A NEW TECHNOLOGY
Music: Charles Mingus; Voice: Jean Shepherton, track courtesy of Warner Special Products.

Processes: Painting and drawing; step optical printing; computer post-production; 35mm reduction.

The clown is set into motion by two unidentified persons lurking behind it, in the shadows. Oblivious, the clown embarks on its metaphoric life journey. The clown is only successful when a series of calamities bring about is demise, and ultimately, his death.
1998, 16mm, b&w/color/so, 13m, $50

Videotape compilations for sale:

THREE FILMS ON TAPE
Includes: NEWSW, NEW MOON and END

See film descriptions above.
1978-1986, VHS, color/si/so, 25m, $25 Home; $40 Other

JOHN CANNIZZARO

John Cannizzaro grew up in New England and attended the University of Vermont where he graduated with a degree in business administration. While pursuing his business degree, he also studied film theory and literature.

He relocated to Los Angeles in 1990 and made several short films before making the 50-minute short feature film, CRITICAL MASS. The film was reviewed by Paul Malcolm in the November 22, 1996 *LA Weekly* as a "low key tale of gutter-snipe mysticism .... CRITICAL MASS is heavy on mood and symbolism with Cannizzaro drawing some beautiful compositions .... What's most intriguing about the film is the connection it makes between spiritualism and ennui."

Cannizzaro is currently working on his first full-length feature, *The Left Hand Path*, as well as two short experimental documentaries. He continues to work primarily in Super 8 because of his love for its painterly and non "realistic" rendering of images as he strives for insight that is more intuitive than logical. Furthermore, shooting in Super 8 provides the subversive thrill of using a consumer medium for something other than home movies and illustrating that there is no one "proper" way of making a film.

CRITICAL MASS
Shot on Super 8 and blown up to 16mm for a dreamlike effect, CRITICAL MASS is a strange, poetic vision of childhood.

From its first vision sequence to its consequential conclusion, the film follows one boy's wanderings, both internal and external, as he tries to make sense of his world. Life, death, time and place become interchangeable when he happens upon a dead crow, a barren hilltop and a small boy who serves as a catalyst for his actions.

CRITICAL MASS explores the power of childhood imagination that makes play become reality.
1996, 16mm, color/so, 50m, $100

JOHN CARNEY

BAL-ANAT
This film traces the development of a belly dancing troupe from studio training to a live performance at The Renaissance Pleasure Faire. The film has a good deal of historical information and is a good introduction to tribal dancing.
16mm, color/so, 20m, $25

BLACK JACKETS AND CHOPPERS
This is a documentary about independent motorcycle riders. The locations include San Francisco and Santa Cruz County. The participants express opinions on many subjects including lifestyle, image and other elements that support the bike rider mystique. Live footage and interviews are intercut with scrapbook stills and graffiti found on tattoos, garage walls and anywhere else there was information. The mood of the film is established by a police radio that monitors the progress of a large group of bikers en route to a weekend party. The movie, however, takes side trips in order to reveal a more intimate story than the superficial police report.

This is a real sharing experience — done in the spirit of a cowboy movie — that enables the audience to visit, party and ride with the motorcycle people. The result is an intimate look into the bike culture that explodes the stereotypical view commonly attributed to bikers.
16mm, color/so, 25m, $35

SYLVIE CARNOT

BOTH AT ONCE

A series of reflections, fragile and humorous, of a woman caught between two cultures; beset by an endless barrage of questions, she explains herself through anecdotes about various characters, including herself, who have moved from another shore to America.

"Perhaps my favorite of all was Sylvie Carnot's BOTH AT ONCE, a Scheherazade-like weaving of tales about immigration, with vignettes about a 'man who stole trees because he was jealous of their roots' and a 'woman who took Polaroid pictures with her eyes closed, just to see what she had not seen.' Eleven minutes of movie magic." — Steve Warren, *The San Francisco Bay Guardian*

Awards: Athens Int'l Film Festival, Ohio; Onion City Film Festival; SECA Award, SF Museum of Modern Art; Golden Gate Awards, SF Int'l Film Festival; Brooklyn Arts Council; Bucks Independent Film Festival.

Exhibition: Film Arts Festival; Women On Screen; Big Muddy Film Festival; SF Art Institute.

1988, 16mm, color/so, 11m, $30
VHS Sale: $30 Home; $60 Other

ABIGAIL CHILD

SOME EXTERIOR PRESENCE

Cut between sessions on DLT SECTION, structured on the four-handed nature of film: original footage (outtakes from television documentary I was directing in the spring of 1975 in South Bronx and Brownsville boroughs of New York City) manipulated, then optically printed, then manipulated again. 4 X 4.

"The film is largely red, black, and white. The effect is one of starkness, yet tempered by the richness of the red and its alternating suggestions of violence, church and ritual ... the interaction of darks and lights translates tone and form into felt exterior/interior presences. Exteriors are stark, snow covered, angular; interiors are dark, mysterious, rounded. These two extremes are somehow mediated by the figure in a white suit who forever undergoes the ritual of entering a dark doorway with linear slats of light. He stands or moves somewhere between these two domains: the exterior linear world and the other world which it houses, where exists the presence of softness and the possibility of touch." — L. Dackman, *Cinemanews*

1977, 16mm, color/si, 8m, $18

PERIPETEIA 1

Navigation spiraling sunwards. Exploring the movement of forest and body, seeking the larger pattern of my digressive attendance. Filmed in the Oregon coastal rain forest, fall.

1977, 16mm, color/si, 9m, $25

DAYLIGHT TEST SECTION

Recurring emergence of narrative. The "loaded" image becomes the determinant feature for reading otherwise unemotional footage; a first experiment in what is an ongoing investigation.

1978, 16mm, color/si, 4m, $15

PERIPETEIA 2

Extending from PERIPETEIA 1 — a navigation by light, contrasting the camera's fixed sight with "in site" movement. A sculpture of glass, mirrors and film vies with the choreography of the cardinal points: dense shelter, rain, red emulsion. Filmed in the Oregon coastal forest, June.

Award: SF Art Institute Film Festival, 1979

1978, 16mm, color/si, 12m, $30

ORNAMENTALS

This film was crucial to my understanding of composition, to my desire for an encyclopedic construction (the world "out" there), and reaffirmed my allegiance to rhythm, the rhythm of body-nerve-mind.

"Juxtapositions of light made this dream consumed image between the penny arcades & mirrors reflecting masturbating naked brain of magnetized nitrous screens crackling is like pulp beside dummy circumstance." — Bruce Andrews, *Jimmy and Lucy's House of K*

"THE RHYTHM!!!! the rhythm, like jazz, comes out of & returns to the BODY (the animal nature of film!, illustrated by the organic reticulation patterns of the self-processed segments): the 'meanings' of the shots (constantly undermined thru highly intentional overload): ... all films are 'different EVERY viewing' but this one more specifically so: colorfully constructed along lines of color: associative values emerge as if by chance, like memory, fleeting but there, reemerging altered: all films different every viewing but this one more intentionally so: takes several screenings to even know where it begins ...." — Henry Hills, *Cinemanews*

1979, 16mm, color/si, 10m, $30

PACIFIC FAR EAST LINES

An urban landscape film constructed from materials gathered over two years looking out at downtown San Francisco. The elements "folded" and mixed, Time redefines Space: the erector and helicopter appear as toys within a schizy motor-oil-ized *ballet mechanique*.

1979, 16mm, color/si, 12m, $30

IS THIS WHAT YOU WERE BORN FOR?

IS THIS WHAT YOU WERE BORN FOR? is conceived as a way to bracket my ongoing film investigations in the context of the aggressions of the late Twentieth Century: the title is from an etching by Goya, part of the *Disasters of War* series. The work is in seven detachable parts, each of which can be viewed by itself for its own qualities. The films don't form a single line, or even an expanding line, but rather map a series of concerns in relation to mind, to how one processes material, how it gets investigated, how it gets cut apart, how something else (inevitably) comes up.

1981-1987, 16mm, b&w/color/so, 56m, $150

B/Side by Abigail Child

PREFACES (PART 1)

"Like ORNAMENTALS, PREFACES is an abstract work which plays with formalist elements in a wide range of images on color and negative stock. It becomes a kind of 'preconscious' of the two completed films to follow, whose scope and image bank are more narrowly defined. The rapid-fire cross cutting of the images is extended to the construction of the sound track, which is also a dense panoply of fragments. What results is an impressive *musique concrete* composition, a collage of 'female' sounds interwoven with others: snippets from vocal music, conversations, poetry reading etc. Child plays with memory, not only her own and the world's, but also cinema's: its conventions, polarizations (man/woman) and hierarchization of images." — Robert Hilferty, *New York Native*

1981, 16mm, color/so, 10m, $35

MUTINY (PART 3)

Featuring Polly Bradfield (violinist), Sally Silvers (dancer), Erica Hunt (poet), and Shelley Hirsch (singer).

"This movie is a new kind of classic, it has invented once and for all the machine-gun sound of explosives and composed sentences with speeded-up speech and wild singing, laughter, hardly [at] all understandable, with violins screeching like falling bombs and a Hispanic grind dance .... There are tender closeups in interviews with women, and marvelous documents of dancers, street performers, all races & styles. These are brave and straight-talking people; this is a feminist film, and it is important. All the sound makes a talky song of many voices." — Anne Robertson, *X-Dream*

"Plastically a marvel, a discerning power-house performance." — Ken Jacobs

1982-1983, 16mm, color/so, 11m, $35

COVERT ACTION (PART 4)

I wanted to examine the erotic behind the social and remake those gestures into a dance that would front their conditioning, and as well, relay the multiple fictions the footage suggests (the "facts" forever obscured in the fragments left us). The result is a narrative developed by its periphery, a story-like rumor: impossible to trace, disturbing, explosive.

"Collaging found footage ..., existing and original sound, [Child] undermines the authority of the past (as attributed to photographs and texts), and the 'inevitability' of the future (as mapped out by social convention) .... While Child's film titles allude to detective serials, spy and adventure stories ... her films complexly examine everyday actions, perhaps suggesting that this is the terrain for strategies and struggles to keep open the question 'Is This What You Were Born For?' " — Kathy Geritz, Pacific Film Archive

1984, 16mm, b&w/so, 11m, $40

PERILS (PART 5)

With Diane Torr, Sally Silvers, Plauto, Elion Sacker. Sound improvisations: Charles Noyes and Christian Marclay.

An homage to silent films: the clash of ambiguous innocence and unsophisticated villainy. Seduction, revenge, jealousy, combat. The isolation and dramatization of emotions through the isolation (camera) and dramatization (editing) of gesture. I had long conceived of a film composed only of reaction shots in which all causality was erased. What would be left would be the resonant voluptuous suggestions of history and the human face. PERILS is a first translation of these ideas.

1985-1986, 16mm, b&w/so, 5m, $25

MAYHEM (PART 6)

With Diane Torr, Ela Troyano, Plauto, Elion Sacker, Rex West. Additional sound: Christian Marclay, Charles Noyes, Zeena Parkins, Shelley Hirsch. Photographed by Child, Jeff Preiss (second camera).

Characters from PERILS reappear, this time in a film noir setting, soap opera thrillers and Mexican comic books generating the action. Perversely and equally inspired by de Sade's *Justine* and Vertov's sentences about the satiric detective advertisement, MAYHEM is my attempt to create a film in which Sound is the Character and to do so focusing on sexuality and the erotic. Not so much to undo the entrapment (we fear what we desire; we desire what we fear), but to frame fate, show up the rotation, upset the common, and incline our contradictions toward satisfaction, albeit conscious.

1987, 16mm, b&w/so, 20m, $60

BOTH (PART 2)

"Child's camera creates a small masterpiece ... a richly textured film that is simultaneously revealing and mysterious as a study of the nude in light and movement." — Cecilia Dougherty, 1989 Frameline Film Festival, San Francisco

1988, 16mm, b&w/si, 3m, $20

MERCY (PART 7)

MERCY, the last in the series, is encyclopedic ephemera, exploring public visions of technological and romantic invention, dissecting the game mass media plays with our private perceptions.

1989, 16mm, color/so, 10m, $40

SWAMP

"SWAMP uses the soap opera format to play with the structures and expectations of the family melodrama. Enthusiastic overacting and a predictably convoluted plot set the scene for a labyrinthine tale of submerged connections, masked relationships and disguised identities. Following the melodramatic formula that 'if it can happen, it will happen,' coincidence and unlikely events abound in SWAMP's gleeful sendup of lurid intrigue, threatened morality, and endless double-crosses .... With looped and repeated edits, fast-paced action, and aggressively funky video effects, Child layers on artifice and excess as the TV serial sputters apart in a dizzying, discontinuous montage.

"With dialogue by Sarah Schulman, the video brings together a Bay Area cast including filmmaker George Kuchar, writers Steve Benson, Carla Harryman, and Kevin Killian, comic Marga Gomez, activist Teddie Matthews and On Our Backs editor Susie Bright." — Liz Kotz

1991, VHS, color/so, 33m, $75 Home; $200 Other

8 MILLION

Director, Producer, Editor, Camera: Abigail Child; Music Composition: Ikue Mori; Performing Musicians: Catherine Jauniaux (vocals), Zeena Parkins (accordion), Hahn Rowe (violin) and Ikue Mori (percussion).

A video album combining documentary and narrative elements: Short songs chart erotic tales in an urban topology. Includes FISHTANK, SHIVER, KISS OF FIRE, 8 MILLION WAYS TO DIE, and FAINT CLUE. There are "8 million stories in the Naked City" and these are some of them, circa the early '90s.

"Abigail Child competes with Nam June Paik in this cacophonic storm of images in which experimental music and eroticism swirl about each other." — World Wide Video Festival, 1992

"Music is even more crucial to 8 MILLION, in which dazzling collages within several individual vignettes are incorporated with the venturesome sounds of percussionist Ikue Mori and her group. Some of the vignettes are elusive, but they are remarkably sensual and beautiful." — Kevin Thomas, *The Los Angeles Times*, 1997

Awards: Award Winner, Atlanta Film and Video Festival, 1992; Performed live at Intermedia NY (premiere), 1992 and at New Langton Arts, SF, 1992; featured at Worldwide Video Festival, 1992; Universite d'Ete, Lille, France, 1993; NY Film Festival Video Visions, 1993.

1992, VHS, b&w/color/so, 25m, $75 Home; $250 Other

B/SIDE

Child's B/SIDE is a provocative exploration of the urban homeless, combining sensitive footage of their exterior situation and entering imaginatively into interior fantasies. Framed by footage of the encampment locally known as *Dinkinsville* on New York's Lower East Side, where some of the homeless of Tompkins Square Park settled after the riots of June 1991, the movie begins with the encampment's first night and ends with the fire and subsequent destruction of the lot in October of the same year. Applying rhythmic construction, poetic license and a generous eye to bodies in poverty, B/SIDE documents a gritty vision of late 20th century urban life.

"[F]ew of the films, experimental of otherwise, display the visual confidence and sociopolitical torque of Abigail Child's meditation on homelessness, B/SIDE, which is as modest and resonant as most alternative film is *jejune*." — Michael Atkinson, *The Village Voice*, March 1997

"[A] rich Impressionistic work incorporating a stunning use of sounds and fragments of music; B/SIDE is as lyrical as it is critical." — Kevin Thomas, *The Los Angeles Times*, October 1997

"Abigail Child's latest film works like a finely crafted poison dart. Its initial hit is subtle; the effect is curare — hypnotic, over-powering, lethal. ... Through a stylish, yet edgy, mix of staged shots, documentary footage and soundscapes — Child takes the viewer inside a homeless woman's world. ... [S]mart and fearless." — Gordon Bowness, *XTRA!*, Toronto, April 1997

Awards: Official Selection, London and Rotterdam Int'l film festivals; Biennial Exhibition, Whitney Museum of American Art, 1997; Oberhausen Film Festival Touring Package and Archive; Prize Winner, Ann Arbor Film Festival; Osnabrück Media Arts Festival; Cineprobe, Museum of Modern Art, NY.

1996, 16mm, b&w/color/so, 38m, $120

Videotape compilations for sale:

PREFACES/MUTINY/COVERT ACTION

Three films from the ongoing series IS THIS WHAT YOU WERE BORN FOR?

See film descriptions above.

1981-1984, VHS, b&w/color/so, 30m, $75 Home; $200 Other

PERILS AND MAYHEM

See film descriptions above.

1985/1987, VHS, b&w/so, 30m, $75 Home; $200 Other

SHIRLEY CLARKE

BRIDGES GO ROUND

Music: Teo Macero

"By my standards, Miss Clarke's picture, an eerie close-up of the metropolitan bridges, is extraordinary. A film that captures the bizarre magic of man-made spans with the movement of a lightning clap and with the same terrible beauty." — Howard Thompson, *The New York Times*

"A new creative development ... truly excellent." — Mr. Hugh Gray, Dept. of Film, UCLA

1958, 16mm, color/so, 3.5m, $20

SUSANNE COCKRELL

BYWANDERING FIELDS

Director, Producer: Susanne Cockrell; Assistance from: Lynn Kirby, Barney Haynes, Ingeborg Weinmann, Nynke Doejte, Lynne Sachs, Jerome Cooke, Joplin Wu, Mary Jane Power.

BYWANDERING FIELDS is a fragmented excursion through landscape and a woman's mind. Dream-like images are filtered through questions, suggesting a process of integration and (this) woman's understanding of herself. A collection of female voices and everyday sounds track the thread of memories, thoughts and conversations. What is it that haunts and lingers in the way we review and abstract our lives "in the middle of the night" when looking for some meaning and order. Is the voice coming from a dream, or are the images the dream, or are they both reflections of an inner, non-linear landscape?

Bywandering Fields by Susanne Cockrell

Awards: Director's Choice, Black Maria Film and Video Festival, 1994; Honorable Mention, Ann Arbor Film Festival, 1994.

Exhibition (selected): Semena De Cine Experimental, Madrid, Spain, 1995; Millennium, NY, 1995; Media Arts Center, Seattle, WA, 1995; Hirshorn Museum at the Smithsonian, Washington, DC, 1994; Rhode Island School of Design, 1994; Calgary Society of Independent Filmmakers, Alberta, Canada, 1994; Ann Arbor Festival, 1994; Bennington College, VT, 1994; Pacific Film Archive, 1993; Film Arts Festival.

Traveling Programs: Interior Landscapes, Post Modern Sisters (PMS), 1993-pres.

1993, 16mm, b&w/color/so, 9m, $25

CHRISTOPHER COGAN

The making of these films becomes a very spontaneous act. The initial idea for the film must have some sort of impact. In the early stages, the images are created as close to the original idea as possible. From this point on, there is heavy improvisation. This creates a certain electrical energy throughout the production. No matter how much planning is involved, the mystery of what actually will happen is predominant. Welcoming chance, and keeping a definite live element are very important.

The imagery strives to negate banality. Certain objects carry symbolism, or loan themselves as a catalyst for an action. Time has its own law, and could be liquid, divided, or like a steel spring.

Many of the themes are ridiculous, and are the result of delving into subconscious thought. There is a perseverance to create the image no matter how far-fetched it maybe.

Projecting a film in a dark room imitates spectral presence. These films capture ghosts that can return like projected, luminous smoke.

Sound and image evolve together. The sound may reveal an element inherent in an image, or it may oppose it. The combination is part of the montage, and strives to create a third element. This third element may manifest itself in sensory or emotional impact, or it may bury itself in the subconscious of the viewer, to perhaps resurface during sleep.

Electreat by Christopher Cogan

ELECTREAT

"The rhythm of ELECTREAT is set by fast sequence changes of the same action, by slams and stutters of the zoom lens, and by the repercussive sound of the strong visual energy. The theme is adoration of electricity as a fetish — the obsession of a female; frantic, and ripped apart in lust. Electricity becomes her symbol in a cultish realm. Pulling and dragging this obsession to its limits becomes autodestructive for her, and brings us to the ravenous sequence of an exceptional end." — Gilles Royannais, *X heures 10*, Marseilles, France

This is a high energy film that is guaranteed to wake up your audience.

1996, 16mm, b&w/so, 11m, $30

KARL COHEN

THE BEDROOM

THE BEDROOM, shot while on LSD and listening to the Grateful Dead, is an experimental film that might be described as a stream of consciousness trip around one room of my former residence in Iowa. The room contained many unusual objects: works of primitive art from Mexico and the Pacific Islands scattered about along with photographic changes in the lighting and other techniques.

The film, completed in 1970, was made in Super 8 and enlarged to 16mm. The soundtrack, from an album by the Grateful Dead, suggested the tempo of the "action" and the rate of cutting.

Exhibition: Honorable Mention, Refocus, University of Iowa, 1970; Baltimore Int'l Film Festival, 1971. Tour of Germany in "The American Psychedelic Poster and Film," 1987.

1967-1970, 16mm, color/so, 2m, $7.50

BLOW GLASS

The film concentrates on C. Fritz Dreisbach, a former glass blowing instructor at the Toledo Museum of Art, and his individual manner of work. Filmed in the garage where Harvy Littleton and Nick Labino built their first glass furnace and started the American Renaissance of the glass blower as individual artist (instead of company designed and produced products). Film ends with the final emptying of the furnaces when the facility was moved to its new building in 1970.

Exhibition: Foothill Int'l Independent Filmmakers' Exposition, 1970; Honorable Mention, Refocus, University of Iowa, 1972; KEMO-TV, SF. Also shown publicly at the Toledo Museum of Art, Fort Wayne Art Museum, University of California, Davis.

Purchased by the Toledo Public Library and the Corning Museum of Glass.

1969-1970, 16mm, color/so, 8.5m, $10

HUNGRY EYE

A touching story that answers the question "what the fuck is all that crap over the good stuff?" or is sex sexier when you can't quite see it? (A hand-painted collage utilizing footage from "blue" movies — rated XXX but apt to confuse hardcore fans.) Guest stars Alisha Love and Eric "Big Daddy" Nord.

Exhibition: First Annual NY Erotic Film Festival, 1971; University of Santa Clara Erotic Film Festival, 1972.

1971, 16mm, color/si, 6m, $7.50

TOMPKINS PARK

TOMPKINS PARK is an experimental documentary about the thousands of young people who enjoy outdoor rock concerts. The film begins with a visual record of the weekly concert/dances held at Tompkins Park in New York's East Village in August 1967. The film then takes off into the world of fantasy, suggesting where minds might wander in the midst of the excitement. The film, edited around music by the Grateful Dead, reaches a frenzied strobing climax before returning the view to the park.

The first part of the film was shot in Super 8 and later blown up to 16mm. The fantasy sequences took several months of germination to reproduce the desired emotional experiences; the film was not completed until 1971.

Exhibition: Kenyon Film Festival, 1972; KEMO-TV, SF. Tour of Germany in "The American Psychedelic Poster and Film," 1987; shown in several US tributes to the "Summer of Love."

1971, 16mm, color/so, 8m, $10

LOVE LETTERS

Stars Alisha Love and Eric "Big Daddy" Nord. Original soundtrack by Allan Bell, John Yager and John Goodwin.

It started out ambitiously to be everything you always wanted to see illustrated about sex but were afraid to ask, but I couldn't keep it up from A to Z. This abecedarian spoof was well received at its first showing in the University of Santa Clara's Erotic Film Festival where it proved a light-hearted change of pace.

Exhibition: Cash Award, Baltimore Int'l Film Festival, 1972; Highlights of the 1972 Ann Arbor Film Festival — Underground Midnight Movies commercial tour of 13 theaters; Second Annual NY Erotic Film Festival, 1972.

Distributed in Canada by Derma Communications, Montreal, cut version. Complete version available from Canyon has been banned in Canada.

1971-1972, 16mm, color/so, 5.5m, $10

FACE POEM

A contemporary dance of life expressed through a wide range of faces (hundreds of them). Music by George Koehler and Connie Keeler.

Exhibition: Independent Film-Makers Competition, Central Michigan University, 1973; Yale Film Festival, 1972; KEMO-TV, SF.

1972, 16mm, color/so, 3m, $7.50

RALPH'S BUSY DAY

As a toy who comes to life, Ralph trips through San Francisco in search of a free lunch. He encounters tourists, street artists, cable cars and various objects animate and inanimate. Rated G, suitable for children. A modern silent comedy with piano soundtrack by Dr. Real.

Exhibition: Baltimore Int'l Film Festival, 1973; KEMO-TV, SF. Premiered at the Avenue Theater, SF, accompanied by Bob Vaughn on the mighty Wurlitzer.

1973, 16mm, b&w/so, 14m, $10

THE STREETWALKER & THE GENTLEMAN

The encounter is graphically portrayed from beginning to end, but somehow it's not the same with one fully clothed mime playing both parts. A delightful audience pleaser with San Francisco street mime Ralph DuPont. Original piano accompaniment by Jeff Ross.

"Satiric laugh-getter aimed at college and adult audiences." — Kit Parker Films

"A mime plays the parts of both a hooker and her trick. Fast and offbeat." — *Berkeley Barb*

Awards: Winners and Highlights of the First SF Erotic Film Festival — Underground Midnight Movies commercial tour of 15 theaters (tour repeated two more times due to popular demand). Mitchell Brothers Theaters (Bay Area group) with world premiere run of *Sip the Wine*.

1975, 16mm, color/so, 5.5m, $10

ADIOS AMERICA

A study of retired Americans living in Oaxaca, Mexico (my parents and their circle of friends). It studies their joys, fears, paranoias, and daily life in a series of fast-paced segments. Among the ironic aspects of the film are a gardener who turns out to be the former mayor of his village; close friendships that are formed among people who admittedly would have nothing in common in the US; expressions of isolation and alienation mingle with determined enthusiasm for life in Mexico. Healthcare, socialization, shopping, domestic help and other issues are also discussed.

Segments shown on SF's KRON-TV several times in 1977 on "Alma de Bronce," plus showings at small theaters in SF and Oaxaca.

1977, 16mm, color/so, 23m, $17.50

SIDEREAL PASSAGE

Journey into the beyond in this simple reel of the music and effects used in *Flight to the Future*, a live show performed with George Mundy on his 21-string electric guitar in '77 and '78. The journey takes you through a black hole in space, into a fiery world, through a cosmic void, into stellar seas, and finally to a crystal city.

Exhibition: Oakland Museum; SF Museum of Modern Art; Larkin Theatre; Mills College; Noe Valley Cinema; The Exploratorium and at other locations in the San Francisco Bay Area. Segments used in "A Night at the Fillmore" (Bill Graham/HBO TV Special, 1986), "Bob Dylan, His Words and Music," (1987 theatrical production), and "Reincarnation: The Phoenix Fire Mystery" (Canadian Film Board/Kay Films feature, 1987). The film has been rented several times for use as light show material for the Grateful Dead, Jefferson Starship, Country Joe and other rock groups.

1977, 16mm, color/so, 6m, $10

SPEAK UP, UNCLE SAM IS HARD OF HEARING

Music Includes: "Old Man Atom" sung by Sons of the Pioneers about 1947, and a short excerpt of John Lennon's "Give Peace a Chance." Photography, script, editing, special effects (Newsbreak has UFOs coming to tell us to end nuclear madness), etc.: Karl Cohen.

Motivate your audience to become more active in the anti-nuke movement with these short messages. The three messages tell people what they can do to help end the arms race. The images include demonstration footage from the Livermore Blockade, Peace Walk, Rock Against Reagan, Jobs, Peace & Freedom, and other events plus unusual license tags, bumper stickers, a store with a banner asking people to write their elected representatives, etc. These are the kinds of Public Service Announcements we can hope TV will have the guts to run someday, ones that encourage everyone to actually work toward ending the arms race.

Film is in 3 parts: "Speak Up" (3m), "Newsbreak" (30sec), and "Get Involved" (1m).

1984, 16mm, color/so, 5m, $10

Videotape compilations for sale:

THREE FILMS BY KARL COHEN

Includes: ADIOS AMERICA, SPEAK UP, UNCLE SAM IS HARD OF HEARING and SIDEREAL PASSAGE

See film descriptions above.

1977-1984, VHS, color/so, 34m, $30

MARTHA COLBURN

Born 1971 in the boonies of Pennsylvania, now I live in delightfully frightful Baltimore. I'm a self-taught/self-sufficient (thanks to Super 8!) filmmaker. I began making films by cutting up and hand-coloring State Surplus films. While shooting my first roll of Super 8 I was flashed by a trench-coated man in beige lingerie (which I saw as a blessing "in disguise"). I've made more than thirty films in the past five years: found footage, spazzumentaries, corrupt collage, puppet animation, etc. ...

I delight in the mischievous possibilities of collage animation. From Clinton to cavemen, if it's an inaccessible star or deceased person I desire, no need to contact their agent/mortician, just hit the news stand or library. And let's face it, Baboon foot jobs and six-armed organists are rarities and decapitation is normally irreversible. PETA would eat me alive if I switched from paper to flesh performers. I find tons of inspiration in poets/musicians. My soundtracks are concrete mixer, juvenile, happy junk-pop and spastic. I work with International musicians and chaos poet 99 Hooker, and "auctioneer on PCP" Fred Collins. I have six records out of my group the Dramatics, (which I've made 5,000 hand-made collaged covers for). With my films/music I've toured everywhere from El Paso to Venice, refugee camps to the MoMA. When not exploding with my own ideas, I travel to encourage creative combustion in others, promote Super 8 and meet my Celluloid Soul Mates.

"This is no cold, critical polemic. Her films actually take pleasure in perversity." — *The Austin Chronicle*

"Quite possibly the world's wildest and wackiest wunderkind maker." — Craig Baldwin

"Colburn creates noisy portraits of our most simultaneously dreadful and beautiful desires." — Jeff Lambert

"She need tied up!" — Kooky

"Like her work there's a certain generosity and exuberance with Martha." — Jytte Jensen, Museum of Modern Art, NY

EVIL OF DRACULA

A Hypno-Physycho-Vampiric spazzm of fanged advertisements with money-hungry, blood-thirsty grins. This animated film in FANGTASTIC color is enough to cause a line-up at your local Blood Bank. Made with home-spun special effects of funnel-vision and hand-colored film. With a Blood Draining soundtrack by the legendary Lyrical Monster Song Master Jad Fair and musical madman Jason Willett. Originally Super 8.

"Like a punk-rock offspring from a glue-sniffing union of Carol Burnett and Bruce Conner, Colburn shows us, through found-footage and a camera that won't sit still the reality of our sick, seventies heritage ... filtering it through layers of color and grime to reveal the uneasiness that accompanies the free-wheeling attitudes that make up our current cultural consciousness." — Jeff Lambert

Exhibition (selected): Serpentine Gallery, London; NY Womens' Film Festival; Other Cinema, SF; Hamburg Short Film Festival, Germany.

1997, 16mm, color/so, 1:59m, $20

WHAT'S ON?

A Hyper-Fire Telespazzumentary rendered in orgiastic collage animation, Media Mush and freaky live chunks. Brats, Boobs, Snot-Based Game Shows, First Lady Baboon attacks, cross-dressing amputees, stress, estrogen and more spew and mutate. With star appearances by Michael Jackson, Ronald McDonald, Princess Di, Cher, Oprah (with a black eye) and a cavalcade of your favorite Game Show hosts (warning: public Urination). With a Tele-Smashing Chaos Poetry soundtrack by 99 Hooker and Video game samples by Naval Cassidy. Blasting you into HELL-A-VISION!

"Her visual spew of punk rock poetry and corrupt collage, rendered in scabrous animation that's a perfect marriage of Monty Python and Hieronymous Bosch is proof that nobody mixes playfulness and dangerous vision better than a low-tech and virulent underground." — Patrick Macias, *The San Francisco Bay Guardian*

Awards and Exhibition (selected): Over 40 screenings .... Images Independent Film and Video Festival; Rough and Ruined Film Festival; Osnabrück Media Arts Festival; Other Cinema, SF; SF Cinematheque; Judges' Choice Award, Super Super 8 Film Festival.

1997, 16mm, color/so, 1:45m, $20

What's On by Martha Colburn

LIFT OFF

An interstellar Sex Capade of Astro-Porno-O-Naughts strobing and sucking through the Outer Limits. Nasty NASA Nymphets float through the Galaxies ... insinuating rocket blow jobs and releasing their Planetary Pleasures, ending in the dispersion of a capsule/parachute. Originally a double-projection of 16mm color space footage and animated, hand-colored collage animation Super 8. With an incredibly Spaced-Out-Dementia-Dirty-Tech soundtrack by Jad Fair and Jason Willett. Man's desire to fornicate with the entire Universe is finally fully realized.

"Her orgiastic collages of found footage and animation pirate the images from the unceasing onslaught of our mass media era and turn them inside out, revealing the perversity we all expect is there." — *The Austin Chronicle*

1998, 16mm, color/so, 3:06m, $20

THERE'S A PERVERT IN OUR POOL!

Watch OUT! Because the underwater Cops are too busy with a rear entry in the deep end to help you if you decide to jump into this pool. It's overflowing with notorious perverts throughout History ... dunking, diving and splashing with giraffes in bondage, penguins with breast implants and a pack of dildo-fetching dogs. "Life Guards are being scratched by someone else's fingernails!" "Help! My shadow is Jerking Off Under ME!" "Trunks are being Pulled!" ... Just a few lines from the brilliantly written and crooningly delivered poem by Fred Collins (an auctioneer on PCP) which is the soundtrack for this film, with perverted pool sound effects by Martha Colburn and Jason Willett. There's no coming up for air once you're in this film of OFF-THE-DEEP-END Collage, puppet and painted animation. Originally Super 8. Bursting Color!

"Short-burst-spazz-junk Super 8 animation guaranteed to aerate your brain for the free flow of visual play and perverse humor." — Craig Baldwin, Other Cinema

1998, 16mm, color/so, 2:09m, $20

Videotape compilations for sale:

HEY TIGER, ZIG ZAG AND ASTHMA

HEY TIGER: A HOT striptease by Baltimore sex pot/paranormal performer "MEDUSA." With a blinding exhibition of live-action animated antics in the middle of it (during a tone-deaf Stylaphone solo by Martha). Beautiful black and white (originally Super 8) film. Set to a Super raw strip song by the Dramatics (M. Colburn and J. Willett).

ZIG ZAG: A Smash em' up film of old ballroom/tango cut up, reassembled, hand-colored with inappropriate interruptions added. Set to the happy junk pop of the Jaunties.

Exhibition (selected): Over 50 screenings .... Museum of Modern Art, NY; Int'l Festival of Amateur Film, Belgium.

ASTHMA: A pro-smoking film for non-smokers made from an old smoking film and other footage. Hand-colored/cut-up SUPER smoking set to the complaints of a Juvenile about his parental controls, which he delivers in song form. A gasping tune by the Jaunties.

Exhibition (selected): Museum of Modern Art, NY; Impakt Film Festival; and lots more.

1995-1996, VHS, color/so, 8:33m, $20

EVIL OF DRACULA AND PERSECUTION IN PARADISE

EVIL OF DRACULA: See film description above.

PERSECUTION IN PARADISE (6:17m): A grotesque and celebratory flat puppet animation escapade. In this treacherous two-dimensional trouble tale, crazed crabs, ferocious female wrestlers and snake pits are but a few of the obstacles faced by two wacky musicians. Just when they reach their paradise inhabited by two bomb-shell jungle babes tempting them with exotic dancing they are ... well ... Persecuted in Paradise. An explosion of color and fun antics, with some bucking broncos, decapitation, and fingernail scratching thrown in for good measure. With an intricately beautiful, captivating, rockin' and abstract soundtrack by the stars of this film, Jason Willett and Jad Fair. Originally Super 8.

Awards and Exhibition: Museum of Modern Art, NY; Int'l Festival of Amateur Film and Video, Belgium; Osnabrück Media Arts Festival; Juror's Choice Award, Hamburg Short Film Festival, Germany.

1997, VHS, color/so, 9:20m, $20

FOUR FILMS WITH CHAOS POET 99 HOOKER: I'M GONNA, WHAT'S ON?, MY SECRET SHAME AND I CAN'T KEEP UP

I'M GONNA (2:02m): A barrage on stuntmen explode in this over-the-top exposé of man's over-ambitiousness. The ambitious will be left feeling ridiculous and the lazy, feeling lazy. Hand-colored/sliced-up found footage (16mm).

Exhibition (selected): Dresden Int'l Film Festival; National Poetry Film Festival; European Underground Film Festival.

WHAT'S ON? (1:45m): See film description above.

MY SECRET SHAME (2:31m): Dedicated to all those who live "enhanced" lifestyles. Coffee Urine sniffers, elbow lickers and chalk chewers will find comfort in this film. An homage to as yet unresearched obsessions. Originally Super 8. Live action, animation (puppet and collage) and more.

I CAN'T KEEP UP (3:20m): Keep the lid on the turpentine, the cat indoors and your daughter in chains for this flight or stumble into the all-too-familiar problem of trying to keep up. A mash of collage animation, found footage, puppet animation and home movies. Originally Super 8.

Awards: Winner of the Kenneth Patchen Award at the Cin(E) Poetry Film Festival.

All of the above feature sampling of Naval Cassidy.

1996-1997, VHS, color/so, 10:40m, $20

JEREMY COLEMAN

Note: Rent two films together and the second rental is free of charge (shipping and handling fees will be charged for both films).

WALKING THE TUNDRA

Starting with footsteps, WALKING THE TUNDRA is a rich collage film that uses a variety of experimental film techniques drawing upon the history of the American Avant-Garde. It captures a moment in thought, using modern methods of transportation metaphorically and ending with footsteps thus completing a circle.

"This block of film could be described: a city scape — above trees / the human is: buzz cold / in vision / steps down from its / train." — J. Writer

"The layering of hand-painted and photographic images is impressive." — Stan Brakhage

1993, 16mm, b&w/color/so, 4.5m, $15

I, ZUPT 49

A hand-painted film inspired by Medieval stained glass and the paintings of Chagall. Enigmatic in form, I, ZUPT 49 is a spiritual journey through consciousness.

"A beautiful film." — Ernie Gehr

1994, 16mm, color/so, 3m, $15

ECCLESIASTIC VIBRANCE

A hand-painted film inspired by high gothic stained glass and the discovery of a baby star cluster in the crab nebula; a concomitant, cosmic journey through consciousness and space.

1995-1996, 16mm, color/si, 2.75m, $15

DUST OF THE WATER/105

A companion film to WALKING THE TUNDRA. It is a meditation on modernity. In a way it is an attempt to go below the surface of the street to find water. Water in this case being a spiritual gasoline. But, just as the construction workers of the film have discovered only rubbish and dust, so does the filmmaker. The water he seeks only appears to us as red or blue flickerings that give temporal relief from modernity's contrasting extremities.

1998, 16mm, b&w/color/si, 5.5m, $18

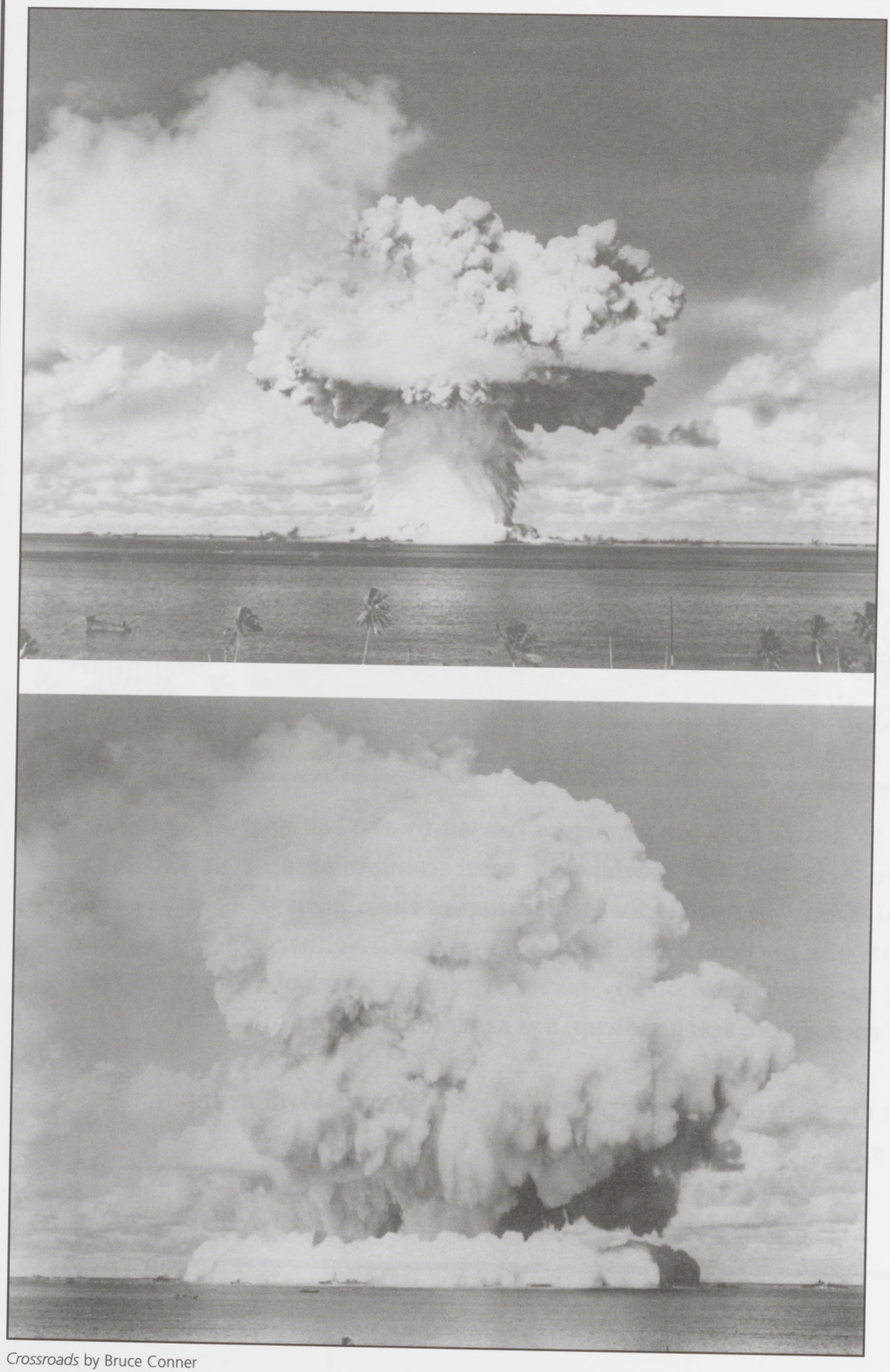
BRUCE CONNER

"Bruce Conner has been an original influence and innovator for thousands of film makers since 1958. His films, like several others available from Canyon Cinema, have changed the way that film and video productions are seen today. A MOVIE, 1958, is listed in the Library of Congress National Registry of Film, his first video tape production was presented on KQED-TV San Francisco in 1967 and a recent Telluride Film Festival program and symposium was titled: "From Bruce Conner To MTV." His earliest films using rapid-fire editing techniques, compilation footage and the wedding of sound or music to picture have had an enduring effect on motion picture media throughout the world. His influence through so many levels of visual media has remained "underground," because of the unique character of his work, to the point where many individuals are not aware of the original source. The unique qualities of Bruce Conner's work is true independent film: one person concept, production, editing, filming, etc. They exploit the economic poverty of production cost by transforming the detritus and "defects" of the media from base lead into gold by the classic alchemy of creative art. Starting October 1999, a solo exhibition of Bruce Conner works will be exhibited at four museums starting with the Walker Art Center in Minneapolis featuring some of the many media that Bruce Conner has mastered: painting, sculpture, drawing, conceptual works, prints, assemblage, collage, photography as well as 8mm and 16mm films. Each film is a feature film even if it is ten seconds long. The title for the show is *2000 BC: The Bruce Conner Story: Part 2*. It is one of a series of seven exhibitions that will ultimately survey his entire collection of dust and badges."
— P.F. McMoon

I want to assure film programmers funded by the National Endowment for the Arts that my movies will never contain obscene or indecent material. You will not see the denigration of the objects or beliefs of the adherents of a particular religion or non-religion. Neither will you see the reviling or debasement of any person, group or class of citizens on the basis of race, creed, sex, handicap, age or national origin.

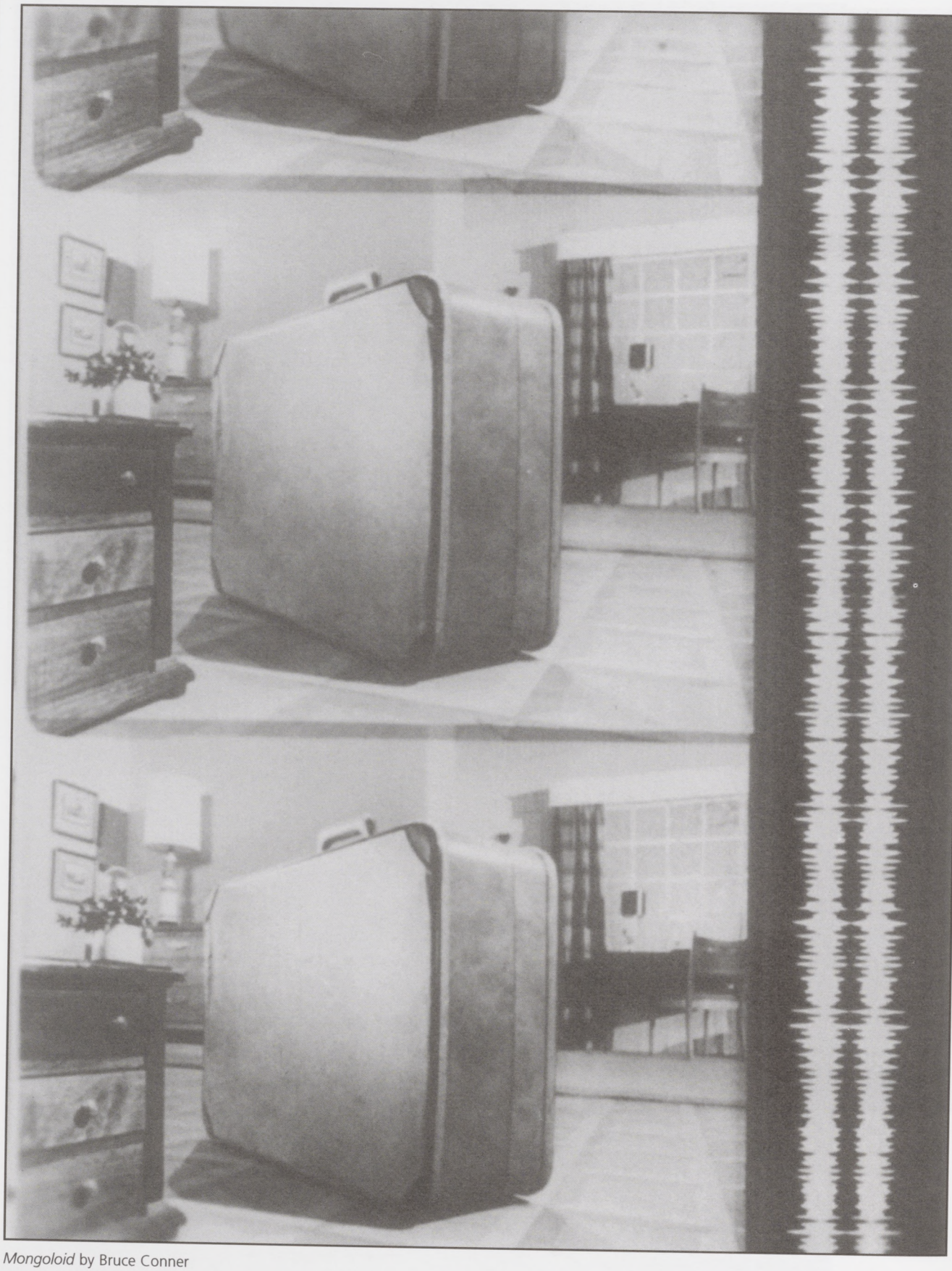
This is my pledge to the citizens of this great nation. I will maintain these high standards at all times

BRUCE CONNER

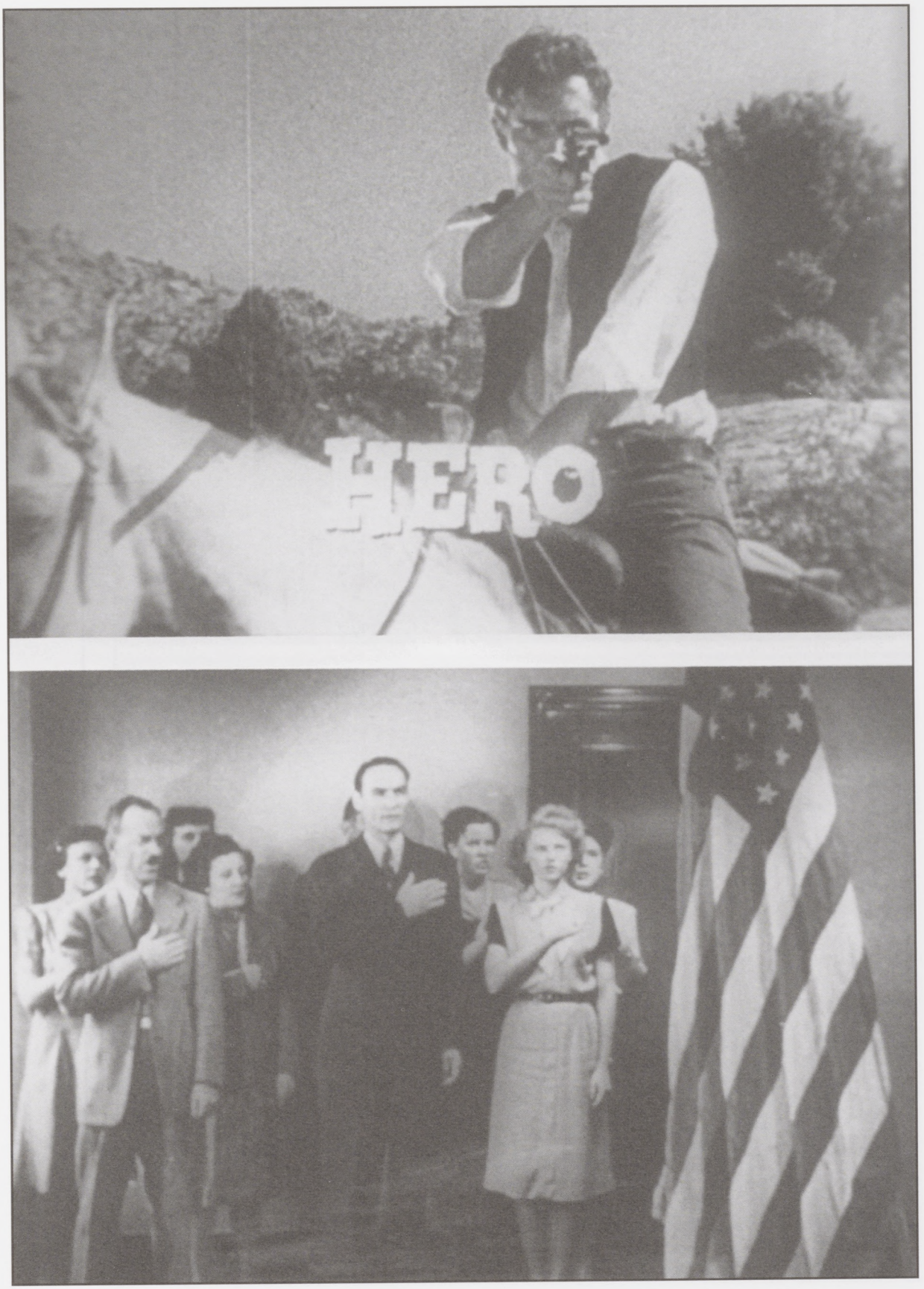


Crossroads by Bruce Conner

Television Assassination by Bruce Conner

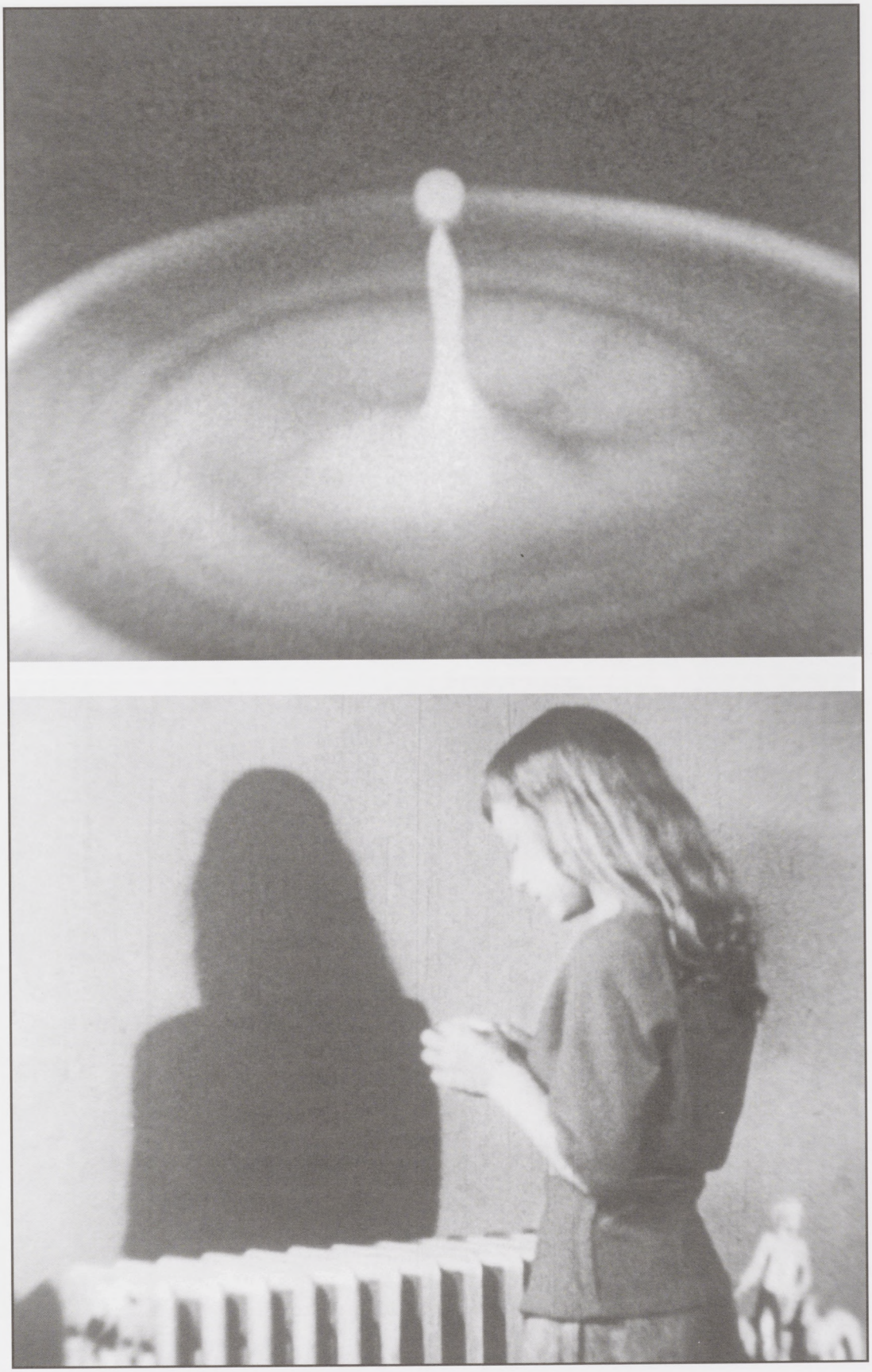


Mongoloid by Bruce Conner

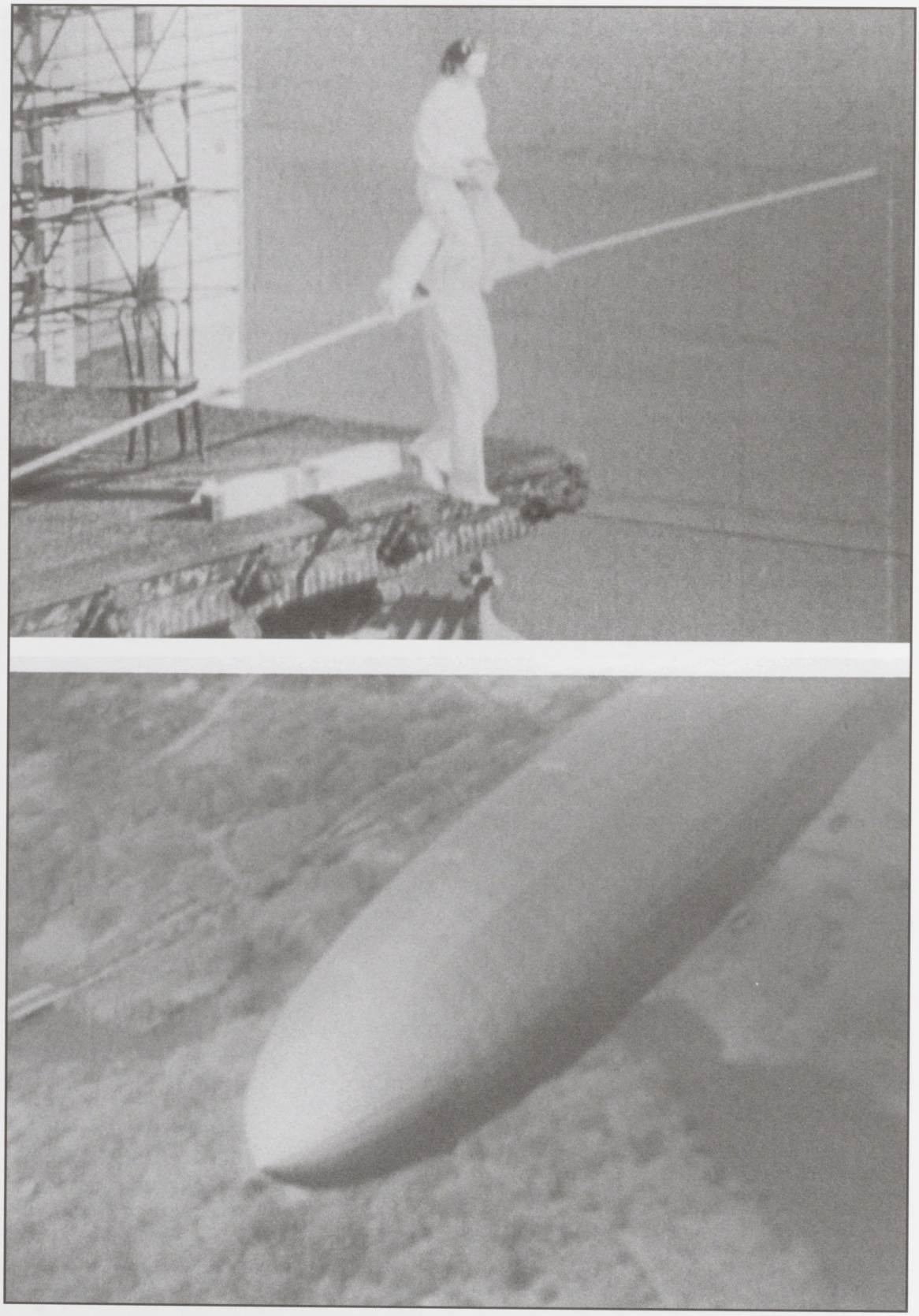


America is Waiting by Bruce Conner

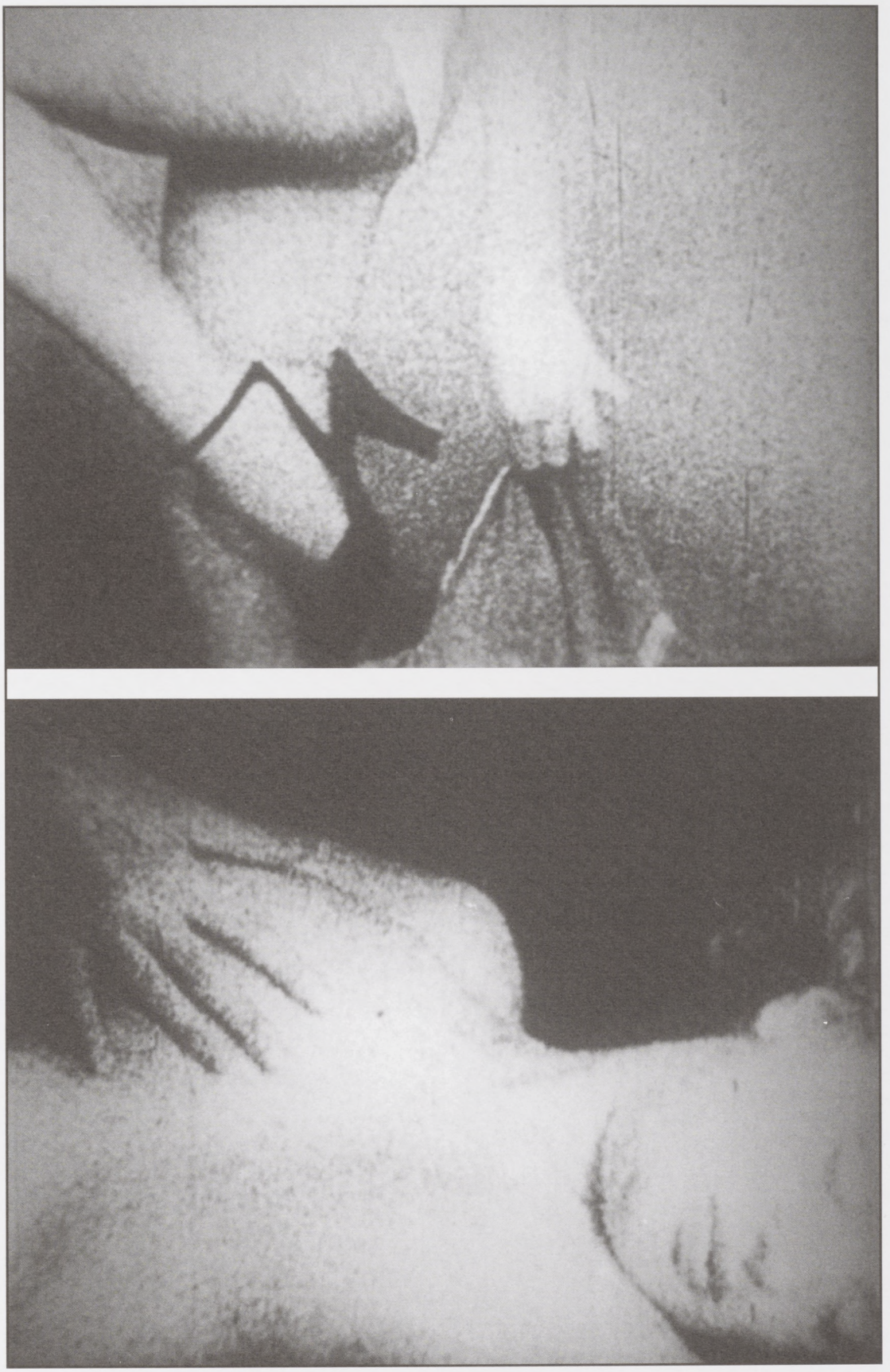
Valse Triste by Bruce Conner



Take the 5:10 to Dreamland by Bruce Conner

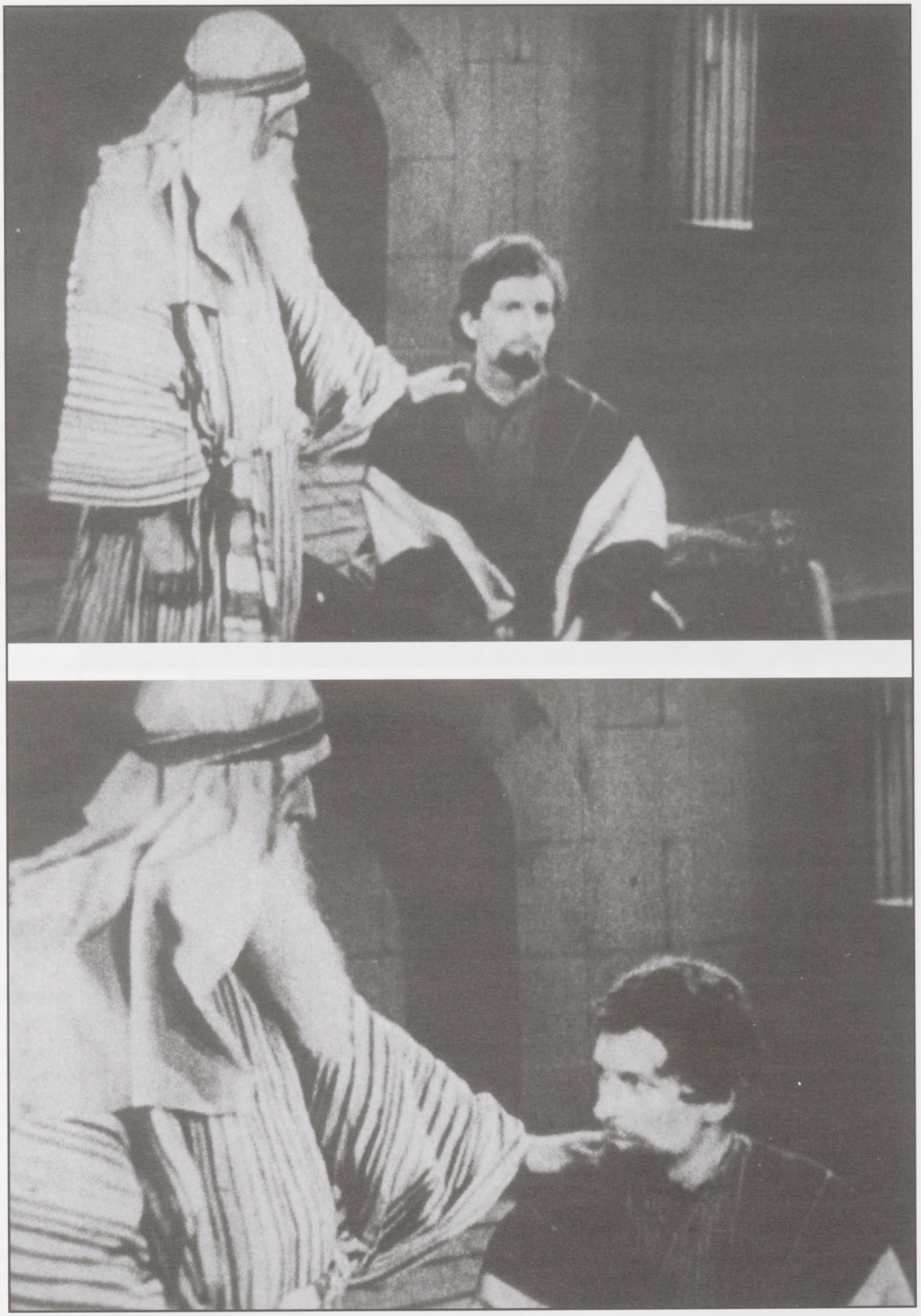


A Movie by Bruce Conner



Marilyn Times Five by Bruce Conner

The White Rose by Bruce Conner



Permian Strata by Bruce Conner

Breakaway by Bruce Conner

Special Packages (See below for complete descriptions of films):

1. MONGOLOID AND AMERICA IS WAITING
16mm, b&w/so, 7.5m, $30

2. TAKE THE 5:10 TO DREAMLAND AND VALSE TRISTE
16mm, sepia/so, 10.5m, $30

3. FOUR FILMS BY BRUCE CONNER: TEN SECOND FILM, VIVIAN, THE WHITE ROSE, LOOKING FOR MUSHROOMS
16mm, b&w/color/so, 13m, $30

4. PORTRAIT OF FOUR WOMEN: BREAKAWAY, VIVIAN, THE WHITE ROSE, MARILYN TIMES FIVE
16mm, color/so, 28m, $65

5. SIX FILMS BY BRUCE CONNER: COSMIC RAY, PERMIAN STRATA, MONGOLOID, A MOVIE, TAKE THE 5:10 TO DREAMLAND, VALSE TRISTE
16mm, b&w/sepia/so, 35m, $80

6. SEVEN FILMS BY BRUCE CONNER: TEN SECOND FILM, MONGOLOID, AMERICA IS WAITING, A MOVIE, REPORT, TAKE THE 5:10 TO DREAMLAND, VALSE TRISTE
16mm, b&w/sepia/so, 46m, $90

AMERICA IS WAITING
Music by David Byrne and Brian Eno.

"The lyrics of AMERICA IS WAITING: 'Well now, you can't blame the people — blame the government! Take it in again! Again! Again! America is waiting for a message of some kind or another,' cued Conner for a strongly structured and richly varied piece which examines ideas of loyalty, power, patriotism and paranoia.

"Like most of Bruce Conner's films, repeated viewings yield deeper layers of successive structures. AMERICA IS WAITING is strongly composed of interlocking visual connections, emblematic content and a resonating ambiguity of the human condition within the constructs with which we confound ourselves." — Anthony Reveaux, monograph on Bruce Conner published by Film in the Cities

1982, 16mm, b&w/so, 3.5m. Available for rental in group packages only.

BREAKAWAY
Music by Ed Cobb. Dance and vocal by Toni Basil (Antonia Christina Basilotta).

"The camera captures her movements in gestural, expressive light smears. Intercut rhythmically with strophes of black leader, she gyrates in graceful, stroboscopic accelerations. Conner's editing is consummate as he alternates angles of her figure from different shots into a kinesthetic, flowing continuity.

"Basically a two-and-a-half minute film, this 'module' of image and sound is then reversed. Everything goes 'backwards' to the 'original' beginning. The sound track with Basilotta singing the title song is run in reverse as an aural analogue to the visual abstraction of photography. It resembles a paradigm for those high school physics demonstrations of gravitation where we saw a ball, once thrown straight up into the air, loyally retrace its trajectory to Earth." — Anthony Reveaux

A dance film viewed twice (once forward, once backward) in five minutes. The film was shot at single frame exposures as well as 8, 16, 24 and 36 frames per second.

1966, 16mm, b&w/so, 5m, $25

COSMIC RAY
"COSMIC RAY seems like a reckless collage of fast moving parts: comic strips, dancing girls, flashing lights. It is the dancing girl — hardly dressed, stripping or nude — which provides the leitmotiv for the film. Again and again she appears — sandwiched between soldiers, guns, and even death in the form of a skull positioned between her legs. And if the statement equates sex with destruction, the cataclysm is a brilliant one, like an exploding firecracker, and one which ends the world with a cosmic bang. Of course, the title also refers to musician Ray Charles whose art Conner visually transcribes onto film as a potent reality, tough and penetrating in its ability to affect some pretty basic animal instincts. But if such is the content of the film — that much of our behavior consists of bestiality — the work as a whole stands as insight rather than indictment." — Carl Belz, *Film Culture*

1961, 16mm, b&w/so, 4m, $20

CROSSROADS
Original music by Patrick Gleeson and Terry Riley.

"Conner bases his film on government footage of the first underwater A-bomb test, July 25, 1946, at Bikini Atoll in the Pacific. Recorded at speeds ranging from normal to super slow motion, the same explosion is seen 27 different times — from the air, from boats and land-based cameras; distant and close-up. The opening segment emphasizes the awesome grandeur of the explosion — the destructiveness, as well as the dramatic spectacle and beauty. As the repetition builds, however, the explosion is gradually removed from the realm of historic phenomena, assuming the dimensions of a universal, cosmic force. And in the film's second section this force is brought into a kind of cosmic harmony, part of the lyrically indifferent ebb and flow of life that one sees in a lingering, elegaic view of the ocean." — Thomas Albright, *San Francisco Chronicle*

1976, 16mm, b&w/so, 36m, $80
35mm, $115

LOOKING FOR MUSHROOMS
Looking for mushrooms in San Francisco and in Mexico and filmed and edited from hundreds of feet of film multiple-exposed and single-framed inside the camera. Finally cut to 100 foot length in 1965 to run perpetually in a never-ending cartridge projector. John Lennon made the music in 1967. Special effects by Isauro Nava, Huatla De Jimenez, Mexico. Best wish.

1961-1967, 16mm, color/so, 3m. Available for rental in group package only.

LOOKING FOR MUSHROOMS (1996 VERSION)
Music by Terry Riley: "Poppy Nogood and the Phantom Band," 1968 — BMA — Publisher: Ancient Word Music.

This is the same film footage as edited in the earlier short version of LOOKING FOR MUSHROOMS released in 1968 with a Beatles soundtrack. It is made longer with five frames for each original frame but still remains the same edit (but with a new soundtrack by Terry Riley) and nothing added, nothing lost, always the same, neverending ....

Award: Best Experimental Film, Ann Arbor Film Festival, 1997

1996, 16mm, color/so, 14.5m, $45

MARILYN TIMES FIVE

With Arline Hunter.

"A young woman, allegedly Marilyn Monroe, is seen with pitiless scrutiny in the arena of an old girlie film. The reiteration of five cycles rotates the commodity of her moon-pale body as her song repeats five times on the sound track ... 'I'm through with love.' The last shot terminates a final reward of stillness as she is seen crumpled on the floor." — Anthony Reveaux

The image, or Anima, of Marilyn Monroe was not owned by Norma Jean any more than it was owned by Arline Hunter. Images can sometimes have more power than the person they represent. Some cultures consider that an image steals the soul or spirit of the person depicted. They will dwindle and die. MX5 is an equation not intended to be completed by the film alone. The viewer completes the equation.

1968-1973, 16mm, b&w/so, 13.5m, $35

MONGOLOID

A documentary film exploring the manner in which a determined young man overcame a basic mental defect and became a useful member of society. Insightful editing techniques reveal the dreams, ideals and problems that face a large segment of the American male population. Educational. Background music written and performed by the DEVO orchestra.

Mongoloid he was a mongoloid, happier than you and me.

Mongoloid he was a mongoloid, and it determined what he could see.

Mongoloid he was a mongoloid, one chromosome too many.

And he wore a hat, and he had a job

And he brought home the bacon so that no one knew

— (c) 1977 DEVO

1978, 16mm, b&w/so, 3.5m, $20

A MOVIE

"... a montage of found materials from fact (newsreels) and fiction (old movies). Cliches and horrors make a rapid collage in which destruction and sex follow each other in images of pursuit and falling until finally a diver disappears through a hole in the bottom of the sea — the ultimate exit. The entire thing is prefaced by a girl from a shady movie lazily undressing. By the time A MOVIE is over she has retrospectively become a Circe or Prime Mover." — Brian O'Doherty, *The New York Times*

"Using only found footage, Conner has created one of the most extraordinary films ever made. One begins by laughing at the juxtaposition of cowboys and Indians, elephants and tanks, but soon the metaphor of association becomes serious, as we realize we are witnessing the apocalypse." — Freude

1958, 16mm, b&w/so, 12m, $40

PERMIAN STRATA

Sound effects by Robert Zimmerman.

"Because film is a medium that trades in gradations of light and dark, Conner often interjects clear frames or flash frames — the degeneration of the image into pure cinematic information. The 'hero' of PERMIAN STRATA, like modern man habituated to visual media, must respond to truth, not as 'the word,' but as LIGHT. A biblical tyrant is confronted with the truth and finds that he can't handle it.

"The style of STRATA marks a departure from Conner's earlier collage forms. Conner chooses the significant footage from the found film and simply sets it off against the music. There's no cutting between the scenes." — Judd Chesler

"Scientists know that occasional interludes of violence overtook the earth. One such time of crisis was the Permian Age." — Leonard Engel, *The Sea*

1969, 16mm, b&w/so, 4m. Available for rental in group packages only.

REPORT

"Society thrives on violence, destruction, and death no matter how hard we try to hide it with immaculately clean offices, the worship of modern science, or the creation of instant martyrs. From the bullfight arena to the nuclear arena we clamor for the spectacle of destruction. The crucial link in REPORT is that JFK with his great PT 109 was just as much a part of the destruction game as anyone else. Losing is a big part of playing games." — David Mosen, *Film Quarterly*

"Conner is the most brilliant film-editor of the avant-garde. In REPORT he has used newsreel footage and radio tapes of President Kennedy's assassination to produce a thirteen minute movie that captures unbearably, yet exhilaratingly, the tragic absurdity of that day." — Jack Kroll, *Newsweek*

1963-1967, 16mm, b&w/so, 13m, $35

TAKE THE 5:10 TO DREAMLAND

Music by Patrick Gleeson.

"... it contains very few images but Bruce Conner collages them in ecstatic orders and they work in miraculous ways. The film has no real subject, at least not one immediately visible. It's just a series of images — a canal, a road, a mysterious white receding shape, a girl with a ball in front of a mirror, a slow motion water splash, some clouds. The film is tinted soft brown.

"... the state produced by a film like 5:10 TO DREAMLAND is very similar to the feeling produced by a poem. The images, their mysterious relationships, the rhythm, and the connections impress themselves upon the unconscious. The film ends, like a poem ends, almost like a puff, like nothing. And you sit there, in silence, letting it all sink deeper, and then you stand up and you know that it was very, very good." — Jonas Mekas, *The Soho Weekly News*

1977, 16mm, sepia/so, 5.5m. Available for rental in group packages only.

TELEVISION ASSASSINATION

Filmed from TV set 1963-1964 by Bruce Conner — Patrick Gleeson music: 1995 — Lee Harvey Oswald — View from window, Texas School Book Depository — Eternal Flame, Arlington National Cemetery — President Kennedy — Funeral Flowers at Dealey Plaza, Dallas — Kennedy Inaugural Parade — PT 109 Official Warren Commission Report — Texas School Book Depository — Kennedy Motorcade — Mail Order Bolt Action Rifle — Oswald in custody — Jack Ruby shoots Oswald — TV roll bars — multiple exposures — Lincoln Memorial — chalk board diagrams — White House — military guard at Kennedy grave — Baked Turkey commercial for Thanksgiving Day Dinner — Oswald — et cetera.

"A remarkable film. The score by Patrick Gleeson is every bit as effective as his pieces for earlier Bruce Conner films and transforms the experience of seeing these familiar — but also transfixing — images. The humor that leavens the genuine sadness of the material is given gentle boosts here and there acoustically." — Bruce Jenkins, Director, Film/Video, Walker Art Center

1963-1995, 16mm, b&w/so, 14m, $45

TEN SECOND FILM

"When Conner was commissioned to design the poster for the 1965 New York Film Festival he constructed TEN SECOND FILM, which he intended to act as its television commercial and to precede the film programs in the theater. It was a public 'Leader' in that it was composed, like the poster, of a series of ten strips of film (each 24 frames long) of count-down leader, seen as fundamental heraldry of motion picture exhibition. The leaders of the Festival, however, felt it was too risky to submit the public to this secret image of their heritage." — Anthony Reveaux

One reason the festival gave for rejecting the film was it "went too fast." It travels the right speed: 24 frames per second. 240. Count 'em.

1965, 16mm, b&w/si, 10sec. Available for rental in group packages only.

VALSE TRISTE

"VALSE TRISTE is frankly and gracefully autobiographical of Conner's Kansas boyhood. Here, the period of the 1940s of his source materials parallels his own life experiences.

"A line of dark, wet cars files across a flooded road; a man and a boy ceremoniously burn leaves; a businessman at his desk turns to look over his shoulder to the photo of a locomotive on the wall behind him; a medium shot of an engineer in the cab of his locomotive; a shard of rock shears from a quarry wall and plunges into water ...." — Anthony Reveaux

Nostalgic recreation of dreamland Kansas 1947 in Toto. Theme music from *I Love a Mystery* radio programs (Jack, Doc, and Reggie confront the enigmatic lines of railroad trains, sheep, black cars, women exercising in an open field, grandma at the farm ...) Meanwhile, 13-year-old boy confronts reality. Sibelius grows old in Finland and becomes a national monument.

1979, 16mm, b&w/so, 5m. Available for rental in group packages only.

VIVIAN

"A film portrait cut to the tune of Conway Twitty's version of 'Mona Lisa.' Filmed in part at a 1964 show of Conner's artwork in San Francisco, the film is also a witty statement about forces that take the life out of art. Vivian Kurz, the subject of the film, is entombed in a glass display case." — Judd Chesler

Award: Gold Medal Award, Sesta Biennale D'Arte Republica Di San Marino. Da Vinci thought he caught her smiling.

1964, 16mm, b&w/so, 3m. Available for rental in group packages only.

THE WHITE ROSE

Jay De Feo started painting THE WHITE ROSE in 1957. When the unfinished painting was removed eight years later it weighed over 2300 pounds.

"The images selected and the order constructed become a formal mystic service. We see the altar, the penitence, the cross, the investiture, the descent, and finally, the mourning. The men in garments from Bekins seem to draw strength from touching the surface. The respect they render the painting appears as worship." — Camille Cook

"... a fine, brief, tongue-in-cheek 'documentary' of a huge painting being removed from an artist's studio, carried onto a Bekin's moving van with a combination of cold efficiency and all the lugubrious solemnity of a state funeral. It has remarkable timing and pace, and an 'artless' style which can only come from a deep sense of what the art is all about." — Tom Albright, *Rolling Stone*

1967, 16mm, b&w/so, 7m, $25

Films available for sale (Please see film listings above for descriptions):

A MOVIE

1958, 16mm, b&w/so, 12m, $750

COSMIC RAY

1961, 16mm, b&w/so, 4m, $350

VIVIAN

1964, 16mm, b&w/so, 3m, $300

REPORT

1963-1967, 16mm, b&w/so, 13m, $750

THE WHITE ROSE

1967, 16mm, b&w/so, 7m, $400

MARILYN TIMES FIVE

1968-1973, 16mm, b&w/so, 13m, $750

CROSSROADS

1976, 16mm, b&w/so, 36m, $2,400
35mm, $3,300

TAKE THE 5:10 TO DREAMLAND

1977, 16mm, sepia/so, 5.5m, $350

MONGOLOID

1978, 16mm, b&w/so, 4m, $300

VALSE TRISTE

1979, 16mm, b&w/so, 5m, $350

AMERICA IS WAITING

1982, 16mm, b&w/so, 3.5m, $300

TELEVISION ASSASSINATION

1963-1995, 16mm, b&w/so, 14m, $750

LOOKING FOR MUSHROOMS (1996 VERSION)

1996, 16mm, color/so, 14.5m, $750

Videotape compilations for sale:

Note: VOLS. I and II are available together for $100.

VOLUME I

Includes: A MOVIE, MONGOLOID, TEN SECOND FILM, PERMIAN STRATA and AMERICA IS WAITING

See film descriptions above.

Note: VOLUME I is available only with the purchase of VOLUME II.

1958-1978, VHS, b&w/so, 24m

VOLUME II

Includes: MARILYN TIMES FIVE, BREAKAWAY, VIVIAN and THE WHITE ROSE

See film descriptions above.

1964-1973, VHS, b&w/so, 28m, $60

MICHAEL CONNOR

ZIT LIFE

Clay animation about the zitty side of life: ugly nagging women, stupid ruthless men, and a baby you would love to kill. This is ZIT LIFE, a story where no one is the hero and everyone is the loser.

1977, 16mm, b&w/so, 14m, $30

DIRT

Clay animation about a normal Joe who turns into dirt and finds pain and agony on his way to the gutter.

1978, 16mm, b&w/so, 8m, $20

IN SEARCH OF

Clay animation. Dude loses his head and never quite gets it back together.

Awards: Second Place, SF Art Institute Film Festival, 1977; Regional Finalist, Academy of Motion Picture Arts and Sciences Student Film Award Competition.

16mm, b&w/so, 4m, $20

SECTO AND THE SECONAUT

Clay animation. The problems of life when one's consciousness is eating a banana, compounded with technical difficulties.

Awards: Director's Choice for Tour, Ann Arbor Film Festival, 1977; First Place, SF Poetry Film Festival, 1977; Second Place, SF Art Institute Film Festival, 1977; Mike Getz midnight movie tour.

16mm, b&w/so, 9m, $25

WHAT

Clay animation. Bar room drama.

Award: Second Place, SF Art Institute Film Festival, 1977

16mm, b&w/so, 7m, $20

TONY CONRAD

THE FLICKER

This is a notorious film; it moves audiences into some space and time in which they may look around and find the movie happening in the room there with them. Much has been written about THE FLICKER. It is a library of peculiar visual materials, referenced to the frame-pulse at 24 frames per second. All flickering light is potentially hazardous for photogenic epileptics or photogenic migraine sufferers.

1966, 16mm, b&w/so, 30m, $60

FILM FEEDBACK

Made with a film-feedback team which I directed at Antioch College. Negative image is shot from a small rear-projection screen, the film comes out of the camera continuously (in the dark room) and is immediately processed, dried, and projected on the screen by the team. What are the qualities of film that may be made visible through feedback?

1974, 16mm, b&w/si, 15m, $35

BRUCE COOPER

ROMANCE IN SOLITUDE

"Cooper's ROMANCE IN SOLITUDE is a lyrical hero's journey in four parts. The filmmaker himself searches for beauty/truth, but stumbles over his own identity as well. He begins his quest in the zone between man and nature, speaking of love and languishing with desire. [In his quest] he encounters war, philosophy, religion. He idealizes beauty. This poor Knight fails in his quest. Ultimately, [ROMANCE IN SOLITUDE] is a beautiful, painful tale told by a man with a terrific eye for the flash and splendor of light through the lens of a hand-held camera." — M.S. Mason

"Among those who attempt to exist without human sympathy, the pure and tender-hearted perish through the intensity and passion of their search after its communities, when the vacancy of their spirit suddenly makes itself felt. All else, selfish, blind, and torpid, are those unforseeing multitudes who constitute, together with their own, the lasting misery and loneliness of the world." — Percy Shelley, from Preface to *Alastor*

1993, 16mm, color/so, 29m, $50

SHARON COUZIN

ROSEBLOOD

The dance of Carolyn Chave Kaplan; Music from Stockhausen's "Hymnen" and "Mantra," Enesco's "Sonata No. 3 in A Minor."

Images of a woman in dance, in flora, in picture, in eyes, in architecture, in sunshine, in color, in crystal, in space, in confusion, in danger, in disintegration, in her hand, in birth, in the Valley of Sorrow, in the sea, in repetition, in sculpture and in herself.

"Some really extraordinary subliminal combinations are happenings." — Pat O'Neill

Awards: Ann Arbor Film Festival; Ann Arbor S8mm Festival; Atlanta, Athens film festivals, Georgia; Athens Int'l Film Festival, Ohio; Cannes Amateur; Humboldt Film Festival; Refocus/Womanview; Washington National Student Film Festival.

1974, 16mm, color/so, 7.5m, $15

DEUTSCHLAND SPIEGEL

Voice: Marille Hahne; Boy: Nimbus Couzin.

DEUTSCHLAND SPIEGEL is a film of light, shadow, air, stone, fences, soldiers, roads. And words. Footage from old German newsreels and parallel personal footage is edited and optically printed into counterpoint with images of a young boy. The loss of innocence is the boy's, the burden of understanding is ours. (Warning: contains proofs that things close in upon us without our noticing.)

1980, 16mm, color/so, 12m, $30

A TROJAN HOUSE

A house of trick cards, the woman as house.

"A marvelous smorgasbord of images." — Edgar Daniels

"Architectural structures become the structures of relationships, establishing the windows of communication (between parents and children, between lovers) while preserving a sense of enclosure, isolation." — Dave Kehr

Award: First Prize (Experimental), Athens Int'l Film Festival, Ohio, 1978

1977/1981, 16mm, color/so, 24.5m, $40

SALVE

Girl: Gradiva Couzin

This film "plays" with language and history in a naive way, weaving, in the words of a child, a disappearing landscape into the fabric of a film of numbers, sounds, and textures.

"There's a paradox at the center of Couzin's work, in that for all of the wariness of form and order her films express, they remain tightly organized, elegant formal studies. ... SALVE is her most paradoxical film and, I think, her richest. A young girl's discovery of 'the relationships between the quantities' — of geometry, volume, time, and numbers — is seen as an ineffably tragic development." — Dave Kehr

Awards: Ann Arbor Film Festival; SF Art Institute Film Festival.

1981, 16mm, color/so, 14m, $30

ODILONODILON

ODILONODILON is a portrait of an adolescent boy coming to know himself and his place within his family and society. It uses historic sound: Edward R. Murrow's Christmas Eve broadcast during World War II to the parents of the young children of London's families, urging them to send their youngest to the country to save their lives as a protection against the nightly bombing raids. The "Yanks in December" recording is ironically echoed in the baseball motif in the film. Odilon's love of baseball, eating and cooking and his growing awareness of adulthood's responsibility, ambition and judgement create a brooding tension. Playfulness and intellectual rigor struggle to remain part and parcel of his daily life against the larger backdrops of Alcatraz and World War II.

Award: SF Art Institute Film Festival

Exhibition: Ann Arbor Film Festival; Philadelphia College of Art; Rochester Institute of Technology; Ithaca College; NYU, Syracuse; Pacific Film Archive; Image Forum; Tokyo Museum of Modern Art; Kyoto; American Centers in Fukuoka, Osaka, Nagoya; SF Cinematheque.

1984, 16mm, b&w/so, 21m, $35

PAULINE

Pauline is a film that explores the friendship of two artists, obliquely, through the exploration of a house, a garden and a painting. The qualities of light and time are used to heighten the properties simple acts and objects may take on when mediated by these two elements. The primary subject of the film, then, is not an event, nor a story, but a sense of an artist's process and her relation to the world.

"Through the use of a hand-held camera, Couzin takes us with her on a search for Pauline, a woman who had been her closest childhood friend. We travel through a labyrinth of extraordinary images which capture Pauline's world .... It is not Pauline's likeness we are looking for — we see her image many times in the film — but rather the elusive essence of who this childhood friend has grown up to be. ... But as Couzin searches through Pauline's world for this essence, we sense that she is also searching for another elusive presence; that is, the person she might have become." — Hollie Lavenstein

Exhibition: Millennium, NY; SF Art Institute Film Festival; Museum of Modern Art, NY; Walker Art Center; Chicago Frankfurt Exchange; SF Cinematheque; Pacific Film Archive; Philadelphia College of Art; Ithaca College; RIT; Ann Arbor Film Festival; Big Muddy Film Festival; Image Forum; Tokyo Museum of Modern Art; Kyoto; American Centers in Fukuoka, Osaka.

1985, 16mm, b&w/so, 22m, $40

SHELLS AND RUSHES

"The lush and mysterious realm evoked by SHELLS AND RUSHES recalls the uncanny eclecticism of the surrealists. Strange, flesh-like sea shells, restlessly turning and quivering; enigmatic allusions to classical mythology, such as the *Birth of Venus* and *Leda and the Swan*; and paradoxical uses of positive and negative space variously bring to mind Man Ray, Dali and Cornell. But Couzin's film creates its own rich, secretive world and provides its own astonishing pleasures. Accompanied by an otherworldly soundtrack of ancient throat-singing, this deftly edited film is by turns seductive, humorous and serene." — Rafael Wang

"Two simultaneous trips: one around summertime Alaska where the grasses are trying to grow and the children are allowed to point; the other upon the artist's magic table. Here nature is frozen into a pretty marble chessboard with slate backside. Here culture and imagination, seashell sexuality, bits of string, oceans of dyed silica gel dewing petally ladies, twittery families of seashells, seashell logic and perspective, Madonna ... romp supreme. Deep gutteral Eskimo chants. You're in the land where Beauty lives and dies. No, you're back in summertime AL. sorry AK." — Dennis Couzin

Awards: Black Maria Film and Video Festival; SF Art Institute Film Festival; Humboldt State Film Festival; Athens Int'l Film Festival.

Exhibition: Museum of Modern Art, NY; Montreal "Main Film"; Toronto Experimental Film Congress; Ann Arbor S8mm Festival; Big Muddy Film Festival; RIT; NYU, Syracuse; Ithaca College; Image Forum, Tokyo; Tokyo Museum of Modern Art; Kyoto; American Centers in Fukuoka, Osaka, Nagoya.

1987, 16mm, color/so, 13.3m, $30

BOUQUET

"Focusing on the confident and sensuous movement/"dance"/embodiment of performance artist Lynn Book — and energetically bypassing the strictures of everyday language as well as the demands of narrative — BOUQUET unleashes the visceral force of often-repressed joys. Filmmaker Sharon Couzin and performance artist Lynn Book co-perform the galvanizing sound of BOUQUET. We are invited to experience two women's voices in a marvelous cascade of prelinguistic utterances, laughter of every conceivable joyful "color," evocative breathing and moans unleashed and released in order to close off the need for everyday language. It is as if some pre-Socratic mystery cult materialized by the waterfall, by the garden and in the artist's studio. Yet Couzin's film also amplifies primary energies with modern, subversive and ever-so-sly wit. Dynamic montage and joyful camera movement secure BOUQUET's place as a visionary film that invites the attention of critics and fellow artists alike." — Zack Stiglicz

Exhibition: Museum of Modern Art, NY; Film Center of the Art Institute of Chicago; RIT; Ithaca College; NYU, Syracuse; Image Forum, Tokyo; Tokyo Museum of Modern Art; Kyoto; American Centers in Fukuoka, Osaka, Nagoya.

1988, 16mm, color/so, 20m, $40

GRADIVA

GRADIVA was shot over a period of five summers and weaves a complex set of themes. Based loosely on the Wilhelm Jensen story, "Gradiva," used by Freud in *Delusion and Dream* to describe the relation of delusion to dream and both to fetishes, GRADIVA is a portrait of a thirteen-to-seventeen-year-old adolescent girl. The word gradiva is Latin, and roughly translates as "one who walks forward most lightly." The film uses several themes, among them, the role of dolls and fetishized objects (especially rocks, bones, sticks, flowers and other natural forms). Lynn Book and E.J. Sims, two Chicago-based performance artists, provide another main thread, through their mainly non-verbal involvement with objects. Lynn performs on the soundtrack with two other voices in Andrew Latties' arrangement of a Kurt Schwitters piece, "The UrSonata," a piece in the nonsense tradition of Lewis Carroll. Gradiva, through the voiceover, describes her view of her life, but is shaped into a work of art through her mother's poetic transformation. After climbing into the giant white dress (the virgin-maiden-mother dress), Gradiva is free to leap aesthetically to an image she creates herself.

Exhibition: Museum of Modern Art, NY; Rochester Institute of Technology; NYU, Syracuse; Ithaca College; Image Forum in Tokyo.

1989, 16mm, color/so, 25m, $50

CATHY LEE CRANE

WHITE CITY

Following the death of my friend Drew Lynch to AIDS, I composed this film using footage of him and myself. This poetic journey leaps from New York City to the desert in a shot my Bolex recorded while spiraling out the window of a 5th floor apartment.

Everything is far
and long gone by.
I think that the star
glittering above me
has been dead for a million years.
I think there were tears
in the car I heard pass
and something terrible was said.
A clock has stopped striking in the house
across the road ...
When did it start? ...
I would like to step out of my heart
and go walking beneath the enormous sky.
I would like to pray.
And surely of all the stars that perished
long ago,
one still exists.
I think that I know
which one it is —
which one, at the end of its beam in the sky,
stands like a white city ....

— Rainer Maria Rilke's *Lament*

1994, 16mm, b&w/so, 11m, $30

NOT FOR NOTHIN'

Awarded Best Black-and-White Cinematography in a Short Film at the 1996 Cork International Film Festival, NOT FOR NOTHIN' is dreamy yet streetsmart, lushly photographed and spiked with wit. Rodney O'Neal Austin's distinctly modern, tongue-in-cheek vamping eschews campiness in favor of an air of gothic mystery, playing full tribute to the screen goddess Louise Brooks." — Michael Fox, *COVERArts*, New York

Not For Nothin' by Cathy Lee Crane

An homage to early sound film, a sensualist's dream that follows an androgynous cabaret performer on his search for the Beloved. A poetic narrative whose excessive, expressive visual style insists on the insertion of the androgyne/queer protagonist into an historic epoch of cinema from which he/she was absent or merely inferred: the late silent era. A document of San Francisco performer and visual artist Rodney O'Neal Austin (the film's co-conceptualist) and his band Minnie Pearl Necklace. Visual art by Meg Mack and Diane Hopkins, music by Beth Custer and a cameo by Jose Sarria, the legendary chanteuse of the historic Black Cat Club.

"[O]bnoxiously Fellini-esque." — *Chicago Reader*

1996, 16mm, b&w/so, 29m, $85

SKETCHES AFTER HALLE

French writer Marguerite Yourcenar, reflecting on her novel *Memoirs of Hadrian* said, "the distance I bridge between myself and Hadrian is above all, the distance which separated me from my true self." This project began as a document of the East German town of Halle where I'd traveled with my German lover in 1991. It was post-reunification, and I was struck by this desolate ghost town. While working with the footage five years later, my memory of Halle opened onto the life of Bauhaus painter Lyonel Feininger (recalling a retrospective of his Halle paintings when I was there). Research into his letters led me to his wife Julia, who in translating his letters but not her own had written the autobiography of her own absence. Combining my own text images with those of Feininger, this autobiographical portrait of my own absence longs for a time and a relationship that slipped away.

Awards: Best Experimental Film, CSU Media Arts Festival, 1998

1997, 16mm, b&w/color/so, 13m, $35

STEVEN CRESON

CRAZY MAD DASH

While making this *cut-up* film I fell in love with the blonde — murdering her at the end. The murder was unintentional. Later I understood it as the metaphor for my own failed marriage.

The principal, a black woman I call Sylvia, was in a serious financial situation, and preparing to undergo a public cervical examination. Tension and humor in the film came from her willingness to participate.

I never learned their names, those gentle men on porch steps, the soft-spoken living through the civil rights struggle. Their eyes betray some pain from the assassination of Martin Luther King.

The hospital staff did its best, in mounting urgency, to save the blonde woman's life — the pacing of hand movement cutting quickens, becomes furious, in the end everything could be placed in a plain brown paper bag.

1997, 16mm, color/so, 8m, $22

WHITE MOUSE

A film once described as "haunting."

Motion, action, movement — wanting a film full of people rushing somewhere — humanity surging with technology.

Then this young blonde kid shows up. I didn't want the child in there. I'd cut him out and he'd return — throw him in the discard bag of footage and he'd jump out of another.

The cut-up method for this film was to become extremely familiar with the selected footage, mostly from educational and health films of the '60s — cut it into various lengths, usually determined by the scenes themselves, label it in shopping bags and draw from the bags as impulse guided.

Finally, in relenting to the return of the boy, the film became a metaphor for freedom, reminding me of my own 12-year birthday wish for freedom.

The middle, or "pure chaos" section of this film contains original footage — otherwise it is a *cut-up* found-footage film.

1997, 16mm, color/so, 8m, $22

BILL CRESTON

VIDEO JOURNAL II (FROM GRANDMA'S HOUSE TO BAR MITZVAH)

Video autobiography from age six to thirteen. Scenes and narrative shot on location, ending with a video transfer of the actual 16mm film footage of the artist's elaborate wartime Bar Mitzvah.

1972, VHS, b&w/so, 60m, $100

SELECTIONS FROM THE EUROPEAN JOURNALS

Excerpts from footage shot with a black and white 1/2" Sony Portapak during Bill Creston's trips to France, Spain, and Portugal in 1973 and 1974, and featuring many noted European artists, several of whom are now regulars on the current American video scene.

1974, VHS, b&w/so, 120m, $100

RUNNER

A film consisting primarily of rapid segments shot in and around New York City with original music and sound usually cut in equal length to each image. The principal subject of the film is New York street culture: birds, dogs, transportation, derelicts, pedestrians and seamy life, intercut with a very few fragments of nature, indoor and simple subjects. Each sound has been written as dialogue or collected from the radio or produced on synthesizer to accompany each image and establish attitude: amusement, amazement, contrast, bewilderment, humor, absurdity.

Exhibition: Museum of Modern Art, NY; "Old and New Masters of Super 8," Anthology Film Archives, NY; Millennium, NY; Brussels Int'l Film Festival; Caracas Int'l Film Festival; Ann Arbor Film Festival.

1981, S8mm, color/so, 18m, $40

I SAW WHERE YOU WAS LAST NIGHT

A 14-minute S8mm film which extends the ranges of Creston's earlier works, especially RUNNER, *Leonard Moltz*, and *Open 7 Days*. In this film, each segment is accompanied by original dialogue and monologue which permit the viewer direct access to the artist's underlying rationale for voyeurism. The writing reflects an uncanny ear for street talk and gesture. It is spoken with nuance and inflection by seven artist-actors under Creston's direction.

Exhibition: Museum of Modern Art, NY; "Old and New Masters of Super 8," Anthology Film Archives; Exit Art Int'l Forum of S8mm, NY; Brussels Int'l Film Festival; Caracas Int'l Film Festival.

1984, S8mm, color/so, 14m, $40

YOU EVER HEAR OF WYATT EARP?

Starring: Barbara Rosenthal, Richard Miller, Lorraine Schanzer, Ken Freeman, Tom Gormley, Sam Creston, Selma Creston, Ola Creston, Sena Clara Creston and Bill Creston.

A ten-minute film consisting of carefully sequenced non-linear scripted one-liners molded and edited into the heightened patterns of this filmmaker's absurdist social observation.

Exhibition: Museum of Modern Art, NY; Anthology Film Archives; Brussels Int'l Film Festival; Caracas Int'l Film Festival.

1984, S8mm, color/so, 14m, $40

Videotape compilations for sale:

TWO FILMS BY BILL CRESTON

KELSEY: A video portrait of artist, madman and street entrepreneur Denham Arthur Oswald Kelsey, III. This tape was first shown at the Kitchen in 1973, and then at the First Annual Video Documentary Festival at Global Village.

THE INDIANA TAPES: An intimate portrait of a back country Indiana preacher and his family.

1972, VHS, b&w/so, 105m, $100

SIX FILMS BY BILL CRESTON

Includes: BERT LAHR: fifteen minutes of Carl Methfessel's humorously painful and ingratiating warm-ups to his imitations of Bert Lahr. CRACKS: A man tries to divine the meaning of the sidewalk. Original voice-over improvisation by Carl Methfessel. CRIPPLE: Twelve minutes of uncomfortable travel on uneven crutches in an unlikely environment. Collaboration with Carl Methfessel. NEWSDEALER: A short portrait of Mickey, the corner philosopher-newsdealer. THE EXECUTION: A prophetic tape about the sudden death of a character, played by the late Carl Methfessel, and featuring Methfessel's experimental saxophone soundtrack. S.E.G.: A humorous experiment with a vintage video special effects generator, and the news story of an altercation between elderly German roommates.

1971-1974, VHS, b&w/so, 59m, $100

CRYPTIC CORPORATION

aka Ralph Records

THIRD REICH AND ROLL

Starring the Residents. Directed by the Residents.

Q. What is Ralph Records?

A. They make those awful weird records.

Q. Why are they weird?

A. Those stupid Residents started Ralph, they're really sick.

Q. What are the Residents?

A. "The Residents not only exemplify the so-called underground, they are it. Period. There is much more to the Residents than meets the ear." (Heavy Metal)

Q. What is a RALPHFILM?

A. I don't like them either, they make me feel weird.

See the first filmed performance by the mysterious Residents, featuring Klansmen in newspaper suits and pixilated spaceshipshopping carts, with a medley of the Residents' inimitably demented renditions of "Land of a Thousand Dances" and "Wipeout."

"... far beyond far out ...." — *The Oakland Tribune*

1977, 16mm, color/so, 5m, $10

HELLO SKINNY

Starring the Residents and Brigit Terris; Directed by Graeme Whifler.

The Residents perform the title song while anthropomorphic Skinny explores the nightscape of some future or parallel world of deserted industrial zones in collages of black and white photos and color live action shots.

"[A] film that I want to see 10 or 20 times and you will too if you love the Residents." — *Damage* magazine

1980, 16mm, color/so, 5m, $10

MAN IN THE DARK SEDAN

Starring Snakefinger. Directed by Graeme Whifler.

Rolling down a deserted road in a battered old sedan pulled by minions, Snakefinger performs "Man in the Dark Sedan." Lush rural landscapes combine with startling nature photography.

"The highlight was the film MAN IN THE DARK SEDAN, best described as a mix of Bosch and Castro fed through Fellini." — *Sounds* magazine

1980, 16mm, color/so, 5m, $10

ONE MINUTE MOVIES

Starring the Residents. Directed by Graeme Whifler and the Residents.

Something for everybody! Four individual one minute movies canvas the Residential spectrum.

"The Residents specialize in cultural sabotage, sonic rearrangement, cryptic capers. They are (at the same time) very funny and very scary." — London's *Sounds* magazine

1980, 16mm, color/so, 5m, $10

JINX

Starring Tuxedomoon. Directed by Graeme Whifler.

Delivered in operatic style, this film deals with hard day-to-day issues affecting us all, from personal hygiene to fire safety.

"A provocative statement on moral decay (and tooth decay) and general insanity in our society. Tuxedomoon's rather ribald sense of humor nicely leavens the seriousness of the theme. Asks the musical question, 'How is it we live dying to die?'" — *Record World*

1981, 16mm, color/so, 4m, $10

WHY ARE WE HERE

Starring MX-80 Sound. Directed by Graeme Whifler.

Dream sequence of a garage band working hard, an endless processional through a wet steamy bunker. Poetic soft impressionistic imagery collide with the savage musical pleading, "Why are we here?"

1981, 16mm, color/so, 3m, $10

THE EVENING'S YOUNG

From Switzerland, an avant-garde work using highly sophisticated visual effects, features Yello, that country's leading New Wave Band. Filmmaker Dieter Meier is also a member of the band. This work is a real visual treat.

16mm, color/so, 3.5m, $10

SONGS FOR SWINGING LARVAE

A child's perverse fantasy about escaping from his mother becomes reality and then a nightmare in this brilliantly acted and staged film from the creator of HELLO SKINNY and The Residents' ONE MINUTE MOVIES. Entertaining and scary. Music is by the band Renaldo and the Loaf.

16mm, color/so, 6m, $10

Special Package:

EIGHT FILMS BY CRYPTIC CORPORATION

Includes: THIRD REICH AND ROLL, HELLO SKINNY, ONE MINUTE MOVIES, MAN IN THE DARK SEDAN, WHY ARE WE HERE, JINX, THE EVENING'S YOUNG and SONGS FOR SWINGING LARVAE

1977-1981, 16mm, color/so, 34m, $60

PIA CSERI-BRIONES

In her films, Pia Cseri-Briones explores documentary subjects within an experimental aesthetic, and combines a poetic and a historical perspective to generate a new view of the facts. Her work is marked by the integration of cinematic techniques, including direct manipulation of the celluloid (via hand-coloring, hand-processing and optical printing) and unaltered live-action footage. Multi-lingual texts, particularly English and Spanish, appear within a non-linear structure and challenge one's visual perception across multiple planes of time and space. In her films, history, memory, and nostalgia are given equal weight in order to create a sensory response in the mind of the viewer. As an artist, her intention is to provoke the spectator's active participation in the filmic experience via visual, emotional and mental stimulation.

TAPAS

TAPAS, a film about the Spanish Civil War, uses techniques of experimental cinema within a documentary format. This poetic remembrance of the war and its aftermath is told through the voices and stories of various generations of refugees gone to America. It also uses the poetry of Rosalia de Castro, a 19th century Galician writer, to blend the different historical events of the film. TAPAS includes old family movies, historical and new footage, and optically printed Super 8 material, in order to guide the audience through layers of history and memory.

Awards: Sinking Creek Film & Video Festival; Ann Arbor Film Festival.

Exhibition: NY Film Exposition; Int'l Festival of Films Directed by Women, Madrid, Spain; Athens Int'l Film Festival; Hallwalls Western New York Film Tour; Amsterdam Int'l Documentary Film Festival.

1991, 16mm, color/so, 25m, $65

La Niña, la Pinta and the Santa Maria by Pia Cseri-Briones

LOST TRIBE

Images: Pia Cseri-Briones; Music: Fourth Stream.

A hand-processed optically printed film from original Super 8 material. A moment in memory, embracing that history which is my own. Rules and rituals and relations. But I got lost somewhere along the way. Unsettling behaviour documents all that remains. Is this all that remains of a small existence? An ending. A beginning. Alongside bewildering flashes. One human minute in static elation, passes and synchronizes in debris. Kiss me in the shadow of a doubt, kiss me.

Exhibition: Madrid Experimental Cinema Week, 1995; Humboldt Film Festival, 1994; Director's Citation, Black Maria Film and Video Festival, 1994.

1993, 16mm, b&w/so, 3.5m, $10

LA NIÑA, LA PINTA AND THE SANTA MARIA

Images, texts and sound: Pia Cseri-Briones; Musical manipulations of folksongs: Brian Tibbs; Technical assistance: George M. Ferguson.

An experimental film folktale about a young girl who gets pregnant unexpectedly as the result of mysterious circumstances. Based on Hungarian folkstories and songs and the poetry of Sándor Petöfi, this film offers a contemporary tale of changing traditions and female roles as told entirely through the point-of-view of the girl. Shot in a style reminiscent of 1920s surrealist filmmaking, the story describes the mythical meeting between a modern young woman, Erzsebet, and a lost medieval prince seeking the mother for his child; destined to become the next leader of the Magyars. Using black and white, colour and tinted footage, the film explores the space where reality and myth intersect. An existing problem. A hypothetical situation. It's her affair, after all.

Exhibition: Madrid Experimental Cinema Week, 1995; Humboldt Film Festival, 1995; Big Muddy Film Festival, 1995; Director's Citation, Black Maria Film and Video Festival, 1995.

1994, 16mm, b&w/color/so, 17m, $60

¡AY QUE PELOS!

Images, text and sound: Pia Cseri-Briones; Original music for Piano Quartet: Damon Lee.

¡AY QUE PELOS! (Bad Hair Day!) is a hand-processed experimental film about anxiety disorders and panic attack syndrome. This bilingual film (interweaving English and Spanish) incorporates personal experiences, family history, case studies and medical texts, and uses these to examine the perception and (mis)understanding of the disease. The film is visually structured to reflect and invoke the experience of panic attack.

Awards: Best Film, Madrid Experimental Cinema Week; Director's Citation, Black Maria Film and Video Festival.

Exhibition: Bandits-Mages Festival, Bourges, France; Osnabrück Media Arts Festival; Ann Arbor Film Festival; Athens Film Festival; Big Muddy Film Festival; Charlotte Film and Video Festival.

1997, 16mm, color/so, 21m, $70

PHIL COSTA CUMMINS

FIRE

An attempt to capture beauty too volatile, too fleeting and too dangerous; a thing with a life of its own.

16mm, color/si, 2.5m, $8

HANDMADE

A shared discovery. In HANDMADE the camera is directed into the sun as the hand is expanded and contracted in front of the lens in a kind of living shutter. The resulting images fuse flesh and light into a dance of brilliant bursts of light and color, expressing a longing for flight and celebrating the passion of a living summer day.

Awards: 24th Ann Arbor Festival and Tour; Humboldt Film Festival, 1986; SF Art Institute Film Festival, 1987; Athens Int'l Film Festival, 1987.

16mm, color/si, 3.5m, $10

MOONDANCE

There are small creatures within all of us. We lurk alone in the mossy cool of the day, peering out to the warm light through the hidden foliage to the lush, dark mystery of daydream. At nightfall we emerge and stir about with the spinning of the moon. This scintillation and eclipse, the invocation of night and nature, is for me the rediscovery of magic.

Award: Humboldt Film Festival, 1987

Exhibition: No-Nothing Cinema, SF, 1986

16mm, color/si, 3.5m, $10

REQUIEM

The resurrection of myth in a simple play of light and shadow. The images of epochs are evoked within these short passages.

*16mm, b&w/si, 2m, $5**

**Note: REQUIEM is included free of charge with rental of the three other films, FIRE, HANDMADE and MOONDANCE.*

TODAY'S BIG NEWS

TODAY'S BIG NEWS synthesizes the thousands of bits of meaningless information contained within the hourly onslaught of media bombardment. Chemically solarized film is combined with depolarized video images — achieved by literally attacking the internal components of a videotape recorder — to produce garish colors and electronic negative images. The disharmony is further emphasized by a frag-

mented soundtrack composed of bits of TV commercials and programs — a metaphor for the inherent deception in the broadcast medium.

Award: Humboldt Film Festival, 1985

1984, 16mm, color/so, 3.5m, $20

VIGO & BROADWAY

An articulation of the conflict between man and nature, told in the style of the cinepoem. The camera takes on the point of view of an egret, a great sea bird, its sense of vision fragmented, slow in coming. It takes time to assemble the parts of vision into meaningful forms. Taking rest for a moment on this sad world of men, it returns to sky.

1985, 16mm, color/so, 5m, $20

ANGELS

Fears, laments, and remembrances told in romantic images on the classic Kodachrome eight millimeter. A film shot as though its images have somehow mythically emerged from the nineteenth century.

1988, 16mm, color/si, 2m, $15

Videotape compilations for sale:

VIDEO PACKAGE: FOUR FILMS BY PHIL COSTA CUMMINS

VIGO & BROADWAY (1985, VHS, color/so, 5m): See film description above.

VOYAGER (1987, VHS, color/so, 3m): Shot in my mother's living room a short time after my father's death. The film combines images of objects in the room with family photographs, old films and soft light refractions in green and gold. The images suggest the contemplative nature of thought-memory; a kind of universal state of consciousness in which all memories are melded into one.

ANGELS (1988, color/si, 2m): See film description above.

SMOKY'S JOURNAL (1989, color/si, 16m) A silent diary film shot while living in a rural area from the summer of 1988 through the spring of 1989. States of mind are expressed in the film through visual relationships to animals and nature and through the play of light on Kodachrome 40.

Changes in mood are denoted by the structural changes in editing, from languid and pastoral to anxious and frenetic, and by the seasonal changes in nature.

Package: 1985-1989, VHS, color/si/so, 26m, $15

JON CUTAIA

RITUALS

Direction, scenario, editing: Jon Cutaia; Music: Ysef Latef and Eric Satie; Voice-over: "*To* is a preposition; *Come* is a verb." — Lenny Bruce

A four-part comedy/drama about two young people and their Ritualistic Involvement with Drugs, Sex, and Death. The LSD cube they share acts as a catalyst which reveals their anxieties and inadequacies, ultimately ending in death. Hers a physical destruction, his a surrealistic/symbolic nightmare.

Part Two pays homage to the late Lenny Bruce.

RITUALS was voted "one of the all-time best movies of the UCLA film department." — Nat Freedland, Cavalier

Conservative members of the faculty, shocked by the explicit treatment of the frustrated girl freaking out on LSD, ordered the film Banned!

1966-1969, 16mm, b&w/so, 12m, $20

SEXORCIST

An X-rated *Exorcist*. Release title *Angel Above, Devil Below*. Narrated by a "Talking Vagina."

1975, 16mm, color/so, 4m, $10

J.D.

Stars John Leslie.

Shot in San Francisco, a hardcore version of *Heaven Can Wait*.

1977, 16mm, color/so, 3m, $9

SENATOR'S DAUGHTER

An apolitical John Holmes equipped with a Bionic penis dabbles in covert (pervert?) activities to "rescue" Leslie Bovee. Should have been titled: *$ex Million Dollar Spy*.

1978, 16mm, color/so, 3.5m, $10

THE BIG QUIZ (THE MALTESE DINGUS?)

Script: Steve Sideman; Cast: Jon Cutaia, Jean Karp.

Genre spoof, fun with film noir ... Sam Spayed, Hammett, Bogey, Doll Face and McGirk ... "Sam, what's a dingus?"

1979, 16mm, b&w/so, 3m, $10

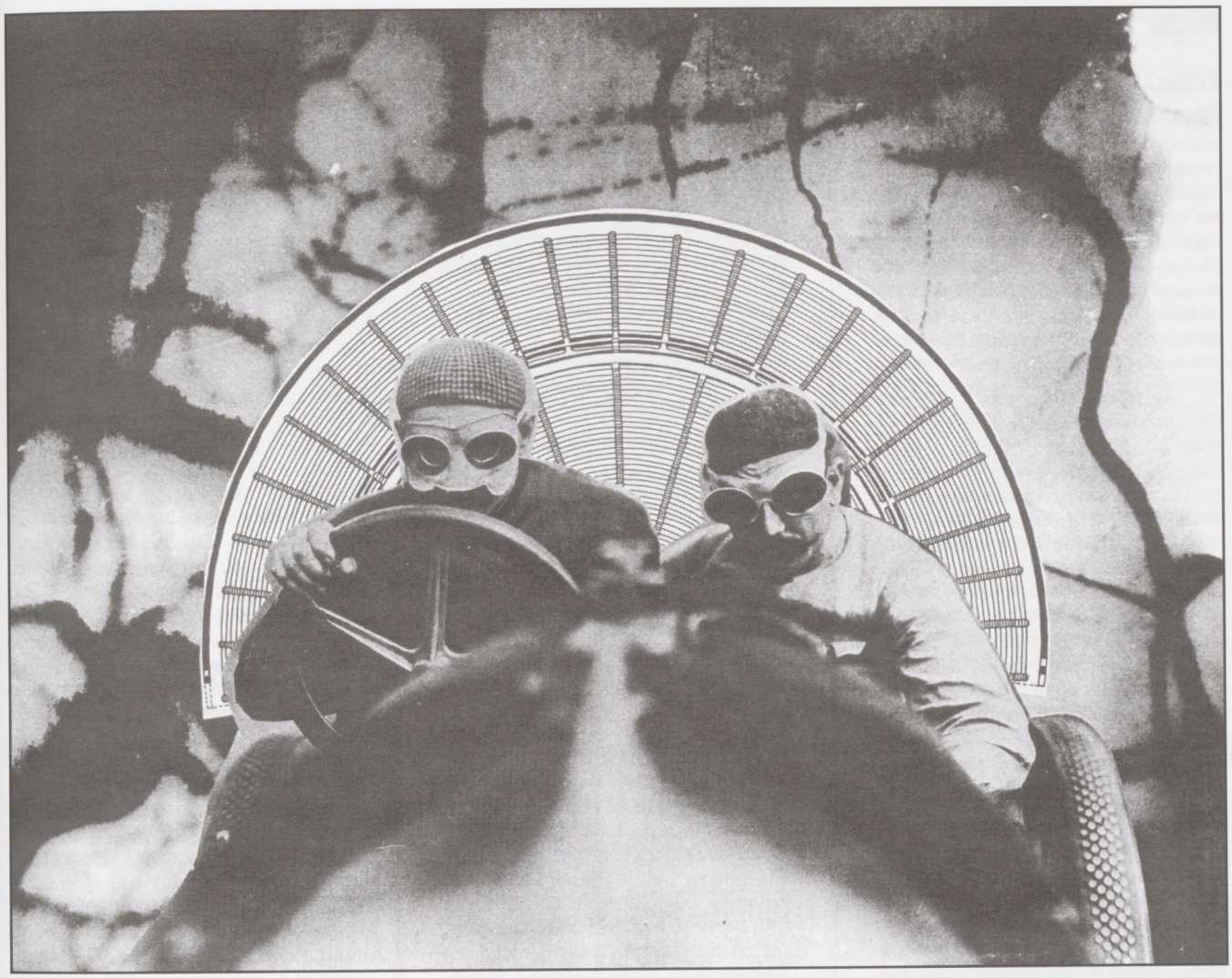
Special Package:

X-RATED REEL

Includes: SEXORCIST, J.D. and SENATOR'S DAUGHTER

See film descriptions above.

1975-1978, 16mm, color/so, 10.5m, $24



Untitled image contributed by Al Nigrin

ROB DANIELSON

LIGHT/FORM STUDIES FROM ANAXAGORAS' STONE

Anaxagoras is credited as the first person to recognize the moon's luminance as reflected sunlight (ca 430 BC). He formulated a theory which defined light as a separate entity and the primary agent of vision. L/FSFAS is a series of scene tableaux in which camera variables (primarily exposure and temporality) are employed to dramatize the event of light reflection.

"In his most recent work, L/FSFAS, [Danielson] cinematically varies the character of light on carefully chosen subject/fields that are otherwise treated each as a constant-framed picture. As the possibilities are compounded, the viewer is coaxed into a contemplation of the fundamental questions and mysteries that lie between what there is to be seen and what questions the viewer brings to the experience by way of his own need. All of this is accomplished by what appear to be the most exquisite, economical means. The film is a philosopher's stone." — Tony Phillips

1975-1976, 16mm, color/si, 18m, $54

LESSONS

A catalog of pseudo-scientific experiments concerning the influence of light on an object's appearance. Cut alternately between these experiments are scenes of everyday household rituals. A voice provides commentary on the perceived implications of the studies.

"The images are Danielson's most studied: strangely more pictorial than they should be. The recurrent device of comparing left and right sides for least noticeable differences of color, sky and sunlight, of color and gray, interlocks reason with form. A film which is capable of recording in monochrome the reflectance of ultraviolet and infrared (beyond visible) is exposed blindly and exhibited as an objective proof. A strange irony becomes evident with respect to the tangibility of image; the film fosters an identification, a kind of empathy common in theatrical cinema. ... One must wonder at the implication that reason and fact may be, within our time, expressions of the essentially non-aesthetic." — Tim Brener

1976, 16mm, color/so, 14m, $42

COLOR QUANDRY

The first photo taken from the surface of Mars, differences in color between Chicago and Bisbee, a dying cat, a house warming, three gray samples, a map of Cape Cod, the second photo of Mars.

1977, 16mm, color/si, 12m, $36

HORSE SCIENCE SERIES

Seven film essays on principal concepts of the physical sciences expressed in subjective, interpretive, essentially non-scientific terms. The titles of the individual sections are: NUMBER, MOUSIKE, STAR ROLLS, (DESCARTES), TALEA LINEA, GALILEO: FALLING BODIES and (NEWTON).

"The world outside: rocks lying, falling, stars and streets — sights seen through your window — living things and matter, never inert. The world inside: familiar yet hidden. As we seek the laws of outside, making scientific explaining into a model of filmmaking, the inside pressures ride piggy-back (horseback?) on the images formed in explanation. Two kinds of mystery here. There are 'decoy' questions, such as 'What does Talea mean? mean here?' leading the merely intelligent to, 'Oh I see, I understand now' or else to, 'Something is obscure. I need more information.' And the 'real' questions: 'What inner/outer pressures are coming into movement, into cinema here?' The film is clear in exposing the real questions to those who know how to look under the rocks. The answers are the movements of the viewer's own inner cinematic experience." — Larry Gottheim

1977-1979, 16mm, color/si, 45m, $130

SANDRA DAVIS

Sandra Davis came to filmmaking in 1978, influenced by painting and a love of classical and baroque musical forms. Many works center around the body as the site of imagistic and dynamic foundations that structure human impulses, feelings and thoughts. Imagery of natural landscape and architecture reoccur. All the films, as any rhythmic forms, are meant to be understood through the body and senses, as well as the conceptual mind. Editing tactics contrast fluid image and lyrical tempos with jagged, metric rhythms. Contradictory meaning can emerge and traditionally understood meaning can collapse in the parallel streams of images, which pulsate together until one of them takes over. The films utilize a variety of cinematographic techniques including optical printing, which emphasizes the light-infused and textural qualities of the photographic frame. An interest outside the studio has been her research and curating of film programs tracing the evolution of symbolic imagery in the avant-garde film, focusing on contributions by women. She has created mixed-media installations, including a phallic projection object/screen for a Gulf War performance and "Evident/Evidence (Duchamp Back-Talk)" (1992) an exploration of natural and media landscapes and the Congressional Hill-Thomas hearings. She has received numerous grants and awards, including the NEA, and a Phelan award for filmmaking. Her work has been included in major retrospectives of experimental film at the Museum of Modern Art, New York "Millennium — A 25 Year Retrospective" (1991) and

Maternal Filigree by Sandra Davis

Matter of Clarity by Sandra Davis

"Manifest" (1992) at the Georges Pompidou Center, Paris; it is represented in national and international collections including that of the Museum of Modern Art, Paris.

SOMA

"Her film works explode in the mind, leaving openings, impressions, deep fissures and inroads to unseen vision. Her editing is relentless in pursuit of indistinct forms which she somehow renders visible to the inner mind." — Larry Jordan

The first offering in a loose trilogy of films, SOMA deals with patterns of loss, a cycle of memory through past-present-future, with a stasis of polarized energies in conflict, and a hint at their resolution through an increased sensitivity. The search for a personal meaning in experience is repeated on the level of the making of the film, whose language and syntax attempt to approximate the process of the mind ready to give form to experience.

1978, 16mm, color/si, 17m, $25

MATERNAL FILIGREE

MATERNAL FILIGREE explores broader patterns of development of the psychic partners in the repeating cycle of sexuality-birth-death. The imagery is more archaic, the memory layer more collective than personal, and the form is more fluid; the interplay is more of dance than of conflict.

"Fighting the conventions of consciousness, Menken, Brakhage and Davis have through the creative act penetrated the so-called conscious mind as well, perhaps, as the so-called subconscious to an area of thought still to be fully explored." — Marilyn Mason

"... MATERNAL FILIGREE is obviously vision rising thru innards ... it trembles like poetry, music — its rhythms OF and-at-one-with the experience itself. You have stitched a meaningful weave of symbolism throughout but always in the sense 'make it new' (as Pound translates the Chinese), so that symbol rubs and clashes with symbol, so that each is always vibrant, so that no symbol could harden midst the frets and stops of your 'music' — that symbols be felt beyond any set-to of understanding ... that none of them be ever anything like pomposity/(the known) but rather always sensual." — Stan Brakhage

Award: First Prize, SF Art Institute Film Festival

1980, 16mm, color/si, 23m, $45

MATTER OF CLARITY

The third part of the trilogy, MATTER OF CLARITY completes this particular cycle of discovery, and brings to resolution these themes, grounded in matter.

"... rich tactile images of the natural world ... convey [the film's] Blakean revelation of the sensuality of perception and the perception of sensuality." — Ian Christie

Award: SF Art Institute Film Festival

1981-1985, 16mm, color/so, 30m, $55

AN ARCHITECTURE OF DESIRE

My own films usually begin with a question, and frequently lead into unexpected territory. MATERNAL FILIGREE began as an exploration of life in the female body, and led me astray. The film finally led me back to the original question. I thought MATTER OF CLARITY would be a nice, sensual journey through that attraction-of-opposites energy. However, it quickly ran out of control, and I had to struggle to rein it in. In AN ARCHITECTURE OF DESIRE, the manifestations of desire, and the opportunities for a clarity of observation, presented themselves during the filming in unforeseen ways. Like all rhythmic structures, the film is meant to be understood through the body and senses, as well as through the conceptual mind.

"Davis's earlier explorations of the body and sensuality come to fruition in this, her latest film. Through rigorous cross-cutting and use of extreme close-ups, manmade and natural manifestations of architecture merge with the physical body into palpable delineations of form and function." — San Francisco Cinematheque program notes

1988, 16mm, color/si, 15m, $35

A PREPONDERANCE OF EVIDENCE

Three women telling their own stories in a non-narrative, non-documentary form. How do inner conflicts of intimacy, sexual need, and violent impulses emerge in personal relationships? The evidence includes testimonies describing experiences of sexuality, love relationships, births, illegal abortions, adolescence as a Jew in revolutionary Russia and in the Protestant US Midwest. Private anecdotes illuminate societal realities of race, culture and gender. My "story" contributed contradictory images: the archaic Florida swamp, the elegant forms of European medieval architecture, Congress and Anita Hill, the mermaids of Weekie Wachee, victim heroines of European opera, abstract color and light explorations. Bits of 1950s educational films testify to scientific belief in cause and effect and stupefying patriarchal convictions of "how to" grow up well, avoid "going bad" and get a date for the prom.

1989-1999, 16mm, color/so, 53m, $160
VHS Sale: Inquire

The following three films were conceived of as postcards to myself and songs to the passion of place. They emerged as little stories without narratives and recollections of a French appreciation of American jazz. Cinematography concentrates on the spectacular natural light of the places: the films were shot with no special filters, particular technical effects, or optical printing. The films can be rented separately, or as a package of three.

AU SUD (TO THE SOUTH)

The specific colors and tones and rhythms of a place in the south of France. The dryness of gold, the rock of plateau, the cemetery of the sailors, the echoes of fishermen and artists, the memory of Paul Valery. And water everywhere.

1991-1999, 16mm, color/so, 6.5m, $30
VHS Sale: Inquire

A LA CAMPAGNE, A KHAN-TAN-SU (INTO THE COUNTRY, TO KHAN-TAN-SU)

The colors and breezes of the countryside and house in Normandy. The blue crockery, the yellow lichen, and where the key in the monastery kitchen leads.

1992-1999, 16mm, color/so, 2.5m, $20
VHS Sale: Inquire

A Preponderance of Evidence by Sandra Davis

UNE FOIS HABITEE (ONCE INHABITED)

Some particular spaces, inhabited awhile ago. Looking back into the Parisian courtyard, looking at the ladies at the villa, looking into the secrets of the chapel of the delinquents. Light sculpts space; shadow describes form.

1992-1999, 16mm, color/so, 9.5m, $30
VHS Sale: Inquire

Note: The above three films can be rented as a package for $69.

KEVIN DEAL

CONDEMNATION

The corporate control of the state and its ideological hegemony during the late twentieth century continues to produce phenomena like reification, fetishization and alienation. This period is punctuated by the increase of media monopolies and corporate mind control. Thus the role of the politically- and/or environmentally-inclined media artist becomes more important as well as threatened.

CONDEMNATION is an attempt to explore personal and social alienation. Almost a personal documentary, the film uses motion graphics and stream-of-consciousness editing to express the filmmaker's unique vision. Inspired by governmental and corporate injustices, CONDEMNATION comments on current media by using high speed imagery and transition as image. Finally it confronts the viewer demanding action, emphasizing that the decisions which are made today are not always reversible.

Awards: CCAC ACH Award; Special Jury Prize, SF Art Institute Film Festival 1991.

1989, 16mm, color/so, 6m, $20

MEDITATION IV

MEDITATION IV is a journey through inner landscapes and different levels of consciousness. By utilizing 3-D computer animation, video-to-film transfer, and traveling mattes, the film investigates the media artist caught between nature and technology as well as the birth of spirituality during the filmic process.

1989, 16mm, color/so, 5m, $15

SYMPHONIA DE EROSUS

SYMPHONIA DE EROSUS is a meditation on nature and our relationships with it. Organized like a visual symphony, it attempts to explore the ecstasy that results in total submersion in the lines of nature and the utter tragedy that occurs with the removal of these lines.

The first movement, Prima Materia, is a study on the relationships between the elements. The second movement, Mercurius Duplex, is an exploration into the double-sided aspects of human nature — at once positive and negative — and the terrible effects our society's rejection of nature has had. The third movement, Quadrantura Circuli, is a declaration of a dynamic spiritual life, free of confining dogma and guilt. At the same time, Circuli is a "suggestion" for a positive role for technology — safe in the hands of the artist.

1991, 16mm, color/so, 15m, $40

DREAM CANTATA

DREAM CANTATA is a journey through the landscapes of my dreaming life. The film explores the collective unconscious as a societal and environmental form of checks and balances. By including imagery from dreams that deal with environmental misuse and apocalyptic situations, DREAM CANTATA is a direct expression of the collective unconscious as an environmental "whistle blower." The film also contains historical places that are often visited in my dreams as my unconscious tries to give validity to my life by placing it in time and space.

1993, 16mm, color/so, 13m, $40

Dirk De Bruyn

Walk

The film follows walking feet and progresses to a preoccupation with the dancing shadow of the camera and the filmmaker. Much of the footage was home-processed to obtain golden colors and solarization effects. In part, the film documents "the marking out" of suburban space. This film tries to illuminate that space.

1980, 16mm, color/si, 20m, $40

Boerdery

Sound by Chris Knowles.

A time-lapse document covering an eight-month period of a Dutch Farmhouse and its landscape, capturing the changing shadows and light.

Exhibition: Collective for Living Cinema, NY, 1986

1985, 16mm, color/so, 9m, $30

Direct-On-Film Series: Three films exploring hand-drawing, scratching and bleaching techniques on film

Light-Play

In LIGHT-PLAY I tried to take things further (re: WALK) adding other technical things. I'd cut images out with the scissors. Put two bits of film on top of each other, put strange cuts in them and splice the bottom strip to the top one. They'd fit together perfectly and you'd get these strange 3-D lines aflashing across the screen. Did a lot of splicing four frames of positive images to four frames of negative image ... flicker and afterimage effects ... something started with RUNNING in '76. Got some reject 35mm leader, with images on it, cut it in half, and put sprocket holes in it using a tape splicer. This technique has great potential because you can turn anything into film. Anything clear and strong, that is.

1984, 16mm, color/so, 7m, $25

Vision

Sound by Michael Luck.

No photographed images. All handmade. It's all these squares, lines. The main techniques were bleaching and dyeing and sticking letraset-type material to the film strip. Used the pos/neg thing, inserting film strips to sustain shapes, otherwise you're talking about the one film all the time: it begins to look the same. There is a growing need to sustain shapes, patterns, etc. Hence the squares, lines. Breaking away from the rush of shapes. It's more of a problem to get away from in VISION because there are no photographic images. A very ordered film. Very Dutch. Took it all out of 800 ft. of this type of stuff and ended up with 150 ft. of selected squares and circles. The images don't rush, they much more fold over the top of one another. Mondrian-inspired.

Exhibition: Cineprobe, Museum of Modern Art, NY; Collective for Living Cinema, NY.

1985, 16mm, color/so, 4m, $20

Cha-Hit Frames

Music by Michael Luck.

Final three films in the direct-on-film series, which is a series of short films exploring hand-drawing on film, scratching, bleaching and using letraset to obtain sustainable images. These techniques are integrated with traditional animation techniques. The pos/neg flicker effects add a three-dimensionality to the images.

1986, 16mm, color/so, 21m, $45

Herbert Jean deGrasse

Killman

The adventures of an insidious fiend, whose chief occupation is going around and killing people. His activities are so perverse, that even he gets scared.

Award: Kenyon Film Festival, 1967

1966, 16mm, b&w/si, 16m (16fps), $30

The Cop

"DeGrasse has created a totally personal style of filmmaking. His eyeball is the camera .... THE COP is the story of Policeman 89763, who wants out. He wants to stop being a cop. But they won't let him. The action is taking place in the future, or in some parallel world of existence. Frustrated in his attempt to leave the force, the Cop, dressed in a pea coat, makes his way to the rebel leader in the northern province, Waitari Ungawa. Look, who cares about his plot, or rather, anti-plot? Several things in this film gave me great pleasure. The symbolic beheading of Waitari Ungawa is a great scene. The insane executioner is released from his garage prison, and proceeds to saw off the head of the victim. An onlooking crowd admires the appalling deed. Lifting the fallen head to his crotch, the executioner masturbates into it, to the horror of the onlookers. Not only does deGrasse expose the repulsive hypocrisy of capital punishment, but the executioner's act of masturbation completes the equation of sadism, eroticism and violence, mingled in the puke of American Life." — Lenny Lipton, *Berkeley Barb*

1967, 16mm, b&w/color/so, 40m, $80

The Lawyer

Credits: Craig Menefee (no relation to Emory), David Bromige, Lynn Menefee, Larry Syndal (as that insidious singing priest who beats up all the sinners), Kerri Tegman (as Titania, Queen of the Amazons), Torben Larsen (as the public prosecutor) and another cast of thousands with screams and yells and breaking glass. Dialogue by David Bromige and Herb deGrasse.

"I call your attention to THE LAWYER, a brilliant study of revolution. DeGrasse is one of the few didactic experunderground filmmakers. He is able to get to the heart of matters. In THE LAWYER he has laid out thesis and counter thesis, discussing society and revolution, and from all he has practically dramatized Fanon, or turned *The Wretched of the Earth* into an American nightmare." — Lenny Lipton, *Berkeley Barb*

1968, 16mm, b&w/color/so, 45m, $100

The Death of Alex Litsky

Credits: Larry Snydal, Jeanne Cluff, Judy Dearden, Gaylord Hagwood, Arthur Swensen, Bill Hunter and others. Music by Glen Frendel.

A chronicle of Berkeley, the diary of the poet Alex Litsky, his life and visions.

"In his film THE DEATH OF ALEX LITSKY, Herb deGrasse turns a man inside out, the framing being the soul and consciousness of the poet and the filmed figure, a great shambling man, being the contained self-image the viewer usually encounters only in private. The death is every man's death, concurrent with his sensing his poet nature. Those who lived in Berkeley in the sixties will be jolted by deGrasse's ability to hold a time and place; those who thought *Zabriskie Point* touched the forces active in America today should seek out this earlier and infinitely better film. This film and two others should, by this time, have earned deGrasse the right to stand among major filmmakers, and then one remembers that he is virtually a one-man film company!" — Gene Fowler

1969, 16mm, color/so, 52m, $120

P.C.T.F.

Credits: A cast of thousands and the roof of the Reno Hotel.

The official trailer of the CRUCIFICTION TRINITY.

"... making trailers an art form." — Gene Fowler

Note: Free if you rent THE COP, THE LAWYER or CHRIST OF THE ROOFTOPS.
1969, 16mm, b&w/so, 3m, $12

Venus

Credits: Diana Fortier, Bob Giorgio, Peter Tenney, Christian Hansen, Arthur Kessner, Laffing Water, John and Sally Sheehan, Doug and Kathy Hull, Susan Lawrence, Arthur Pollock, Rimas Tumasonis, Kerri Tegman, Ruth Laing.

The myth of Venus-Aphrodite-Ishtar. There are many myths. The film at times seems not to follow the myth, but the myth is here. An erotic poetic film.

"[VENUS] represents a significant advance for deGrasse. He breaks with the narrative structure of his former films, and enters a realm hitherto inhabited by Anger and Markopoulos; that is, Myth." — Lenny Lipton, *Berkeley Barb*

VENUS is not like my other films.
1969, 16mm, color/so, 31m, $80

The War

Credits: Jeanne Cluff, Francis Pang, Craig Menefee and West Robinson. Also the people of Oakland, the Black Panthers and the participants in the Vietnam War.

"Then, a film called THE WAR. A very sensitive and fine film. An oriental boy, maybe Vietnamese, and a Caucasian (whatever that means) girl on a hillside. Lovemaking handled with a great delicacy and joy. Then intercut, a Negro man and a white man battling for possession of a knife and scenes of war. A prisoner being killed. Under the sound of Dylan. A good film." — Gene Fowler

"The film is tight, well shot, with fine color values. You can feel the LOVE-BEAUTY HATE-HORROR contrast very nicely ...." — Max Goldcrab, *Good Times*
1969, 16mm, color/so, 11m, $35

The Christ of the Rooftops

Credits: Hope Schaeffer as sweet innocent Elodea, Ira Fabricant as Christ, Steve Treacy as Father Grey, Charles Codd as Ambrose the insidious pimp and another cast of thousands which flows from the cracked concrete alleys of the Mission District onto the roof of the Reno Hotel. Artwork by Susan Ruzak.

The tale of Elodea, a young Christian woman with a subconscious fixation on balling Christ, little girls and little pussycats. The reality of the crucifiction. A very funny film.

Exhibition: First Int'l Erotic Film Festival, SF, 1970; Underground Film Festival, Innsbruck, Austria, December 1972.
1970, 16mm, b&w/so, 70m, $160

Satan's Guru

Credits: Lots of people

A passion Play of the twentieth century. Ego is a false guru. He has an assistant named Dogma. They have a black mass and call up Satan. Ego gets Bored.

"A filmmaker's revenge. A brilliant masterstroke. One of the most original films in the Canyon Cinema catalogue. This film is capable of curing cancer of the eyeball. In time of danger it can be used as a tourniquet. Give this a 10 on the Hedonic Index." — Jack McCarthy, *Canyon Cinemanews*

Awards: Monterey Peninsula Film Festival, 1970; Certificate of Merit, Marin County Fair, 1972.
1970, 16mm, color/so, 9m, $35

Testament

A film of a film shot between December 1965 and May 1966. A chronicle of Berkeley at that time. The title of the original film was *Demons* which was later remade as THE DEATH OF ALEX LITSKY.

The cold drizzly November entered my soul
And no sea called
I walked the decks of asphalt
Dreaming to the sounds of roaring Fords
And marked the time
With the rhythm of my own bowels
Moving from day to day
In a pointless-vague-nothing
Expanse of Emptyness.

— Frank Puccio
1970, 16mm, b&w/color/so, $70

Anatomy of a Bombing

Two guys blow up a factory, because they can't stand the smell.
1972, 16mm, color/so, 10m, $35

The Angry God

Cast: Bill Bishop as Nicholas, Bruce Provin as God, Audrey Ferber as Selma, Valentina Heartthrob as Aphrodite, Stafford Buckly as Melvin Schlep, Doub Smith as Hermann, Emory Menefee as Professor Bizarrov, Charles Codd as Inspector Smong and lots of others.

God is coming and he's more ferocious than ever. Further, if you say anything to offend him, or even just don't believe in him, he'll bite off your head. Yes, he's gonna strike you with lightning if he hears you say even "Goddamn."

Nicholas and Hermann Schultz, two brothers, build a bomb to destroy the A.J. Finster Boiler Works, a very smelly Richmond Factory. Nicholas goes home and is abducted by THE BROTHERHOOD OF ABSOLUTE TRUTH, a group of religious fanatics to which Nicholas once belonged. They throw him into the cellar, where he meets God, the great sky demon who forces us to worship him under pain of eternal torment. And then the fun begins. After that no one can say "Goddamn" or anything without God appearing and striking them down with lightning.

Award: Prix L'Age d'Or, Brussels, Belgium, 1973
1973, 16mm, color/so, 67m, $150

Trailer for The Angry God

Note: Free if you rent THE ANGRY GOD.
1973, 16mm, color/so, 1.5m, $10

The Organic Vampire

Melvin the Vampire repents his evil sins and becomes a vegetarian. The only trouble is that he can't control his lust for blood.

Awards: Third Prize, Stanislaus State Film Festival, 1974; Certificate of Merit, Marin County Fair, 1973.
1973, 16mm, color/so, 7m, $30

Two Films I Never Made

Minimal cinema at its funniest.

Awards: Ann Arbor Film Festival, 1974; Certificate of Merit, Marin County Fair, 1973; Kenyon Film Festival, 1975.
1973, 16mm, b&w/so, 4m, $15

Doctor Petronius, Seducer of Women

Credits: Herbert Jean deGrasse as Doctor Petronius, Ginny Claire Stephens as his patient (Maiden Aunt Clarice), Dallas DeGroot as Purity, Dave Arie as Lance Handsome, Chuck Roeber as Simon Sod, Sara Hardtbern as Witch Ursula and an insidious cast of the weirdest mugs you ever saw.

A vile, evil, vulgar, insidious tale set in 1895.

In 1895, Nicholas Petronius, a physician, came up with what he believed to be a marvelous cure-all for every disease known to man. It was an overindulgence in sexual pleasure. Due to the nature of this cure, he was unable to divulge it to anyone, but he was bound by his oath as a physician to practice it.

DOCTOR PETRONIUS is a prototype of an old melodrama, except that the "villain" isn't the villain, the "hero" isn't the hero and the "heroine" isn't the heroine.

DOCTOR PETRONIUS is absolutely filthy. But flowers grow out of dirt. In this "erotic film" the "wrong people" make it with the "wrong people."

1974, 16mm, sepia/so, 55m, $120

Film Watchers

A candid lecture to the audience by Herbert Jean deGrasse.

Awards: Stanislaus State Film Festival, 1974; Ann Arbor Film Festival, 1977.

1974, 16mm, color/so, 5m, $20

Salivation of Professor Bizarrov

Credits: Jan Pusina as the insidious Professor Bizarrov, Herbert Jean deGrasse as that which he has called up from the abyss, Kathy Ketman as Anemia, Tony Hill as Guru Brahmacharya, Mellie Hill as Lola Lola that sexy siren of the insidious Professor's dreams, with another cast of thousands including the masses of India. (You wanted me to make a film with the masses of India. Well here they are.)

Professor Bizarrov, the insidious Psychotechnological Manipulator (fancy word for a professional mindfucker) sets out to conquer the world. He tries to bribe Guru Brahmacharya and instead is psychotechnologically manipulated into becoming the guru's disciple. He finds a lost book of forbidden manuscripts and tries to call up the devil. Instead he gets someone else. While all this is going on he continually dreams of a sexy siren named Lola Lola who lures him until he drools and throws pies in his face. That which he has called up from the abyss pursues him with the idea of saving him whether he likes it or not. The conclusion is totally ridiculous.

1978, 16mm, color/so, 70m, $200

Filming Bizarrov

The cast of a film get caught playing themselves before the clapboard hits.

Award: Ann Arbor Film Festival, 1980

1980, 16mm, color/so, 3m, $15

The Demise of Doctor Petronius

Credits: Herbert Jean deGrasse as Doctor Petronius, Priscilla Aykward as Daisy, Ann Enos and Petulia, Rev. Dann Shileds (from THE ORGANIC VAMPIRE) as Phineas La Snake and lots of others.

This film is actually a part of THE SALIVATION OF PROFESSOR BIZARROV. Doctor Petronius was a physician who in 1895 discovered that sex cured every disease known to man. In this film the good Doctor does a lot of curing until he gets offed by a furious clergyman.

Rated R. Lots of fun.

1980, 16mm, b&w/so, 17m, $60

Images of Afghanistan

I made this film since current politics prohibits travel to the places shown. Footage was shot in May 1971. Herat (western Afghanistan near the Persian border), Kandahar (southern Afghanistan) and finally a fascinating truck stop between Herat and Kandahar.

1984, 16mm, color/si, 5m, $30

Special Packages (See above for complete descriptions of films):

Chronicles of the Dead: The Death of Alex Litsky and Testament

*16mm, color/so, 85m, $160**
*Note: *Save $30*

The Crucifiction Trinity in its Entirety: P.C.T.F., The Cop, The Lawyer and The Christ of the Rooftops

16mm, b&w/color/so, 155m, $300

The Three Books of Bizarrov: The Angry God, Doctor Petronius Seducer of Women and Salivation of Professor Bizarrov

*16mm, color/so, 192m, $400***
*Note: **The trailer for THE ANGRY GOD will be included free of charge. Save $70*

Storm De Hirsch

Peyote Queen

A further exploration into the color of ritual, the color of thought; a journey through the underworld of sensory derangement.

"A very beautiful work! The abstractions drawn directly on film are like the paintings of Miró moving at full speed to the rhythm of an African beat." — D. Noguez, *La Nouvelle Revue Française*

"Among my favorites ... beauty and excitement." — Jonas Mekas, *The Village Voice*

1965, 16mm, color/so, 8m, $25

Cayuga Run

Hudson River Diary: Book 1

"Chronicles the journey of a train named Cayuga as it travels from New York to Poughkeepsie. There is something profoundly sentimental as you make the trip. You may never have been to this part of the world but you are concerned and you care about it after you see the film." — Bob Lermann, *Today's Filmmaker*

1967, 16mm, color/so, 18m, $35

The Tattooed Man

"A major work in terms of style, structure, graphic invention, image manipulation and symbolic ritual. Short abbreviated dream-like moments, fused together by the tension and the dynamic of motion-picture time." — Stan Vanderbeek

"A death-haunted dream of sensuous color and sensual imagery." — Richard Whitehall, *LA Free Press*

Produced with a grant from the American Film Institute.

Award: Fourth Independent Filmmakers Competition, St. Lawrence University

1969, 16mm, color/so, 35m, $70

EAMES DEMETRIOS

ANY GIVEN WORLD

Cinematography: Lambert Yam; Music: Darryl Cobb; featuring songs by "If Then Why" and Lisa Baney; Starring: Tom Provenzano, Jennifer Wilbur, Jesse Weems, Deborah Asante, Lisa Baney, Peter Herman.

ANY GIVEN WORLD is the story of a man on a submarine four years after the end of the world with nothing to do all day but watch the same videocassette of commercial television over and over. As a result he remembers all his friends as if they were in commercials on late night television. The film includes a 20-minute flashback equating architecture with nuclear war, a real time crossing of the Richmond/San Rafael Bridge, a concert in a post-nuclear parking lot, and a dance on an unfinished freeway. The plot centers on the use of a nuclear power plant to restrict civil liberties in San Francisco just before Armageddon.

Exhibition: Roxie Theater, SF; Haverford College, PA; University of Chicago; Stanford University; St. Peter's College, NJ.

1982, 16mm, color/so, 75m, $115

NO THANKSGIVING FOR RED

Music by Mike Land and Bryan Simmons; Starring Susan Todd, Cynthia McVay, George Melrod, Byron Atwood.

NO THANKSGIVING FOR RED is the story of a woman wandering the streets. She cannot remember what her mother's face looked like even though she was the one who discovered her mother's body at the base of the stairs at the age of fourteen. A dark, brutally comic film told through jagged cutting and imagery: the execution of a teddy bear, the sales clerk reading *National Enquirer*, the walk in the snow to the tune of Pachelbel's *Canon* being mutilated with a knife.

Award: Selected as one of the ten best experimental films from the Western US (1982) by Showest.

Exhibition: LA Filmforum; Roxie Theater Midnight Show, SF; Harvard University.

1982, 16mm, b&w/so, 12m, $30

CHARLES DERRY

CEREBRAL ACCIDENT

A young, Catholic, gay man sits at the hospital bedside of his terminally ill father, waiting for him to die from a stroke which has followed a long illness. In the course of this deathwatch, memories, fantasy, and reality intermingle to create a surreal psychological portrait of the young man. The film moves with the logic of a dream: with images alternately erotic, fantastic, sensuous and violent.

My film is in the personal, experimental tradition of Curtis Harrington, Maya Deren and Kenneth Anger; it is very dense, with over 400 shots, sequences of montage, and an especially complex soundtrack mixed down from twelve separate tracks.

"[CEREBRAL ACCIDENT] lays down a barrage of visual and aural imagery that touches on everything from death to dreams to homosexuality ... unlikely to slip quickly from one's memory." — *Cleveland Plain Dealer*

"... very moving and expressive ... and certainly sexy." — Tom Waugh

Awards and Exhibition: SF Gay and Lesbian Film Festival, 1986; Bronze Award, Houston Int'l Film Festival, 1986; Cleveland Int'l Film Festival, 1986; Chicago Gay and Lesbian Film Festival, 1986; Philafilm; LA Gay and Lesbian Film Festival, 1987.

1986, 16mm, color/so, 28m, $40

GUSTAV DEUTSCH

Born Vienna 1952. Drawings since 1962. Music since 1964. Photography since 1967. Architecture since 1970. Videos since 1977. Films since 1981. Sounds since 1981. Performances since 1983. In Austria, France, Germany, Luxembourg, England, Morocco, Greece and Turkey.

Member of MEDIENWERKSTATT WIEN from 1980-1983. Member of DER BLAUE KOPRESSOR Floating & Stomping Company since 1983. Member of SIXPACK FILM since 1996.

"What is very convincing in Gustav Deutsch's cinema is the energy of a project which has been rigorously accomplished. But there is even more. Warm sight which is able to generate curiosity and contact, and then politically irreducible and consequent, which emerges from that rigorously prearranged system of vision. A theorem of classicism drawn out by means of an inexorable and unblurred experimental cinema." — Allesandro Rais, *Límmagine leggera*, Palermo

"Many of Gustav Deutsch's works are dominated by a gesture of pause, of all-around and general view. Without hesitation he puts, where he does not work with found footage, himself into the centre. As well behind, as in front of the camera, he focuses in his work on a phenomenology of gestures and performances, not unlike the text miniatures of Vilem Flusser." — Bert Rebhandl, *Der Standard*, Vienna

"Gustav Deutsch — an archaeologist of the cinema, studying the choreography of banality: a view on the subtle, hidden dancing steps of daily life." — Stefan Grissemann, *Die Presse*, Vienna

ADRIA: HOLIDAY FILMS 1954-1968 (SCHOOL OF SEEING I)

"A collection of countless holiday films filled with clichés. The material dates from the fifties and sixties when holiday filming was rather [more] common than now. Gustav Deutsch's approach was simple and effective: He ordered the clichés systematically, and edited them into small series." — Rotterdam Film Festival, Catalogue 1994

1 Still observations 1.1 Still images — Signes 1.2 Moving Images — The sea 1.3 Happenings 2 Records of Movements 2.1 from cars 2.2 from bikes 2.3 from ships 3 Descriptions 3.1 from left to right 3.2 from right to left 3.3 upwards 3.4 downwards 3.5 searching 3.6 chasing 4 Reactions 4.1 Mimicry, gesture 4.2 Walking 4.3 Performances 4.4 Looks 5 Extern influences 5.1 Film numbers

1990, 16mm, b&w/color/si, 35m, $100

EYEWITNESSES IN FOREIGN COUNTRIES

In cooperation with Mostafa Tabbou / Morocco.

An authentic film-experiment in 600 takes, three seconds each. A European's private images in Africa and an African's in Europe. A mutual perception of the one's and the other's native place.

As a child I pictured an oasis to myself as a small lake surrounded by palms, with nothing but sand dunes around it. Only when I first visited an oasis ten years ago, did I have to realise that my picture was wrong. In a similar way this happened to me with almost all those exotic pictures of travel lust impressed upon my mind by children's books, travel folders and motives on bank notes. I was quite surprised when I discovered pictures of snowscaped mountains in many cafés in North Africa. Pictures, like my own of the oasis, immediately exposed to me such

false identities one people establishes of another country, another culture, another people, and which are maintained as scenery for foreigners all over the world, to avoid "dis"-illusions. Precisely these "dis"-illusions opened my eyes.

1993, 16mm, color/so, 33m, $100

FILM/SPEAKS/ MANY/LANGUAGES

39 fragments of an Indian feature film with French and Arabic subtitles were found on Boulevard Sidi Mohamed Ben Abdallah in Casablanca. 21 were used to (re)construct a one-minute story comprising four thematic areas: 1 love, 2 jealousy, 3 crime, 4 business. Each of the four headings has a colour and a word assigned with it. 1 orange/Film, 2 turquoise/Speaks, 3 violet/Many, 4 blue/Languages.

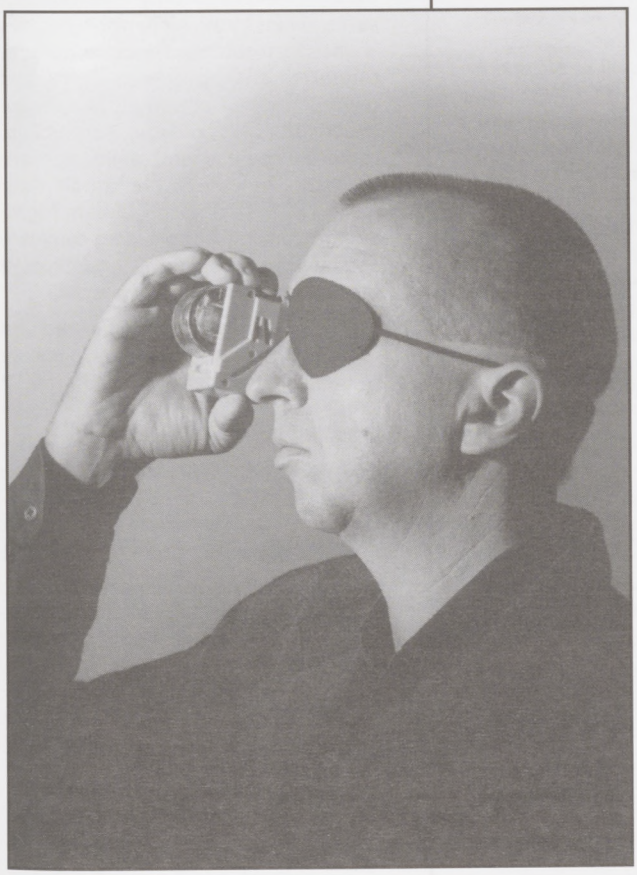
"The painter Jackson Pollack was of the opinion that emotion was to be found in the material, in the colour itself, to which Coppola quipped with regard to film — 'the emotion is the emulsion.' Cinema is necessarily bound by its material parameters. The staccato coloured inserts in this film are not the only things to demonstrate this proposition. The found film pictures themselves reveal the plasticity of celluloid. Not even the perforations and soundtrack forming the side boundaries of the frame manage to detract from the unexpected and alien character of the image. A one-minute piece of colour, material, emotions, market and cultural cross-over." — Elisabeth Büttner

1995, 16mm, color/so, 1m, $20

POCKET CINEMA: THE CATALOGUE

100 Elements of repetition in Life and Film. Rhythmically repeated movements were a presupposition for the origin of our life. From our first breathing on rhythmically repeated movements of hearts and lungs regulate our blood circulation and respiration. Because of rhythmically repeated motions we are able to move. The repetition of everyday rituals sets our daily course. Repetition determines our working life and characterizes sports. Music and dance, poetry and rhetoric are based upon repetition.

"With the POCKET CINEMA project I want to trace the repetitions in life and film as an attempt at the essential elements of film — motion and time." — Gustav Deutsch



Gustav Deutsch

"'Attempt' implies foremost the shared experience of a test battery that has achieved an accumulation of a further, productive unknowingness. It is about strangeness in the acquainted." — *Der Standard*

"Gustav Deutsch assumes the role of the ethnologist of daily life, who reduces versatility to the common denomination of a general pattern." — *Salzburger Nachrichten*

1996, 16mm, b&w/so, 30m, $90

FILM IST.

1 movement and time 2 light and darkness 3 an instrument 4 material 5 a blink of an eye 6 a mirror

A Tableau-Film, to be continued.

"However — my work has been in the direction of scientific research. I have never engaged in what is termed 'production'," said Louis Lumiere in his last interview in 1948. Like him, other pioneers of film, like Georges Démeny and Etienne-Jules Marey, developed and used their inventions as instruments for their scientific investigations. Starting from their first chronophotographic series, upcoming scientists of our century have used film, exploiting all kinematographic possibilities, and including other, parallel to film developed methods for the production of images, like the x-ray technique, as an instrument for the exploration of the world. The film-images produced within this process have not only changed our perception of the world, but our imagination of life and death as well.

1998, 16mm, b&w/color/so, 60m, $180

Tom DeWitt Ditto

aka Tom DeWitt

Atmos Fear

"An extraordinary film, which powerfully evokes the feeling of the city, but more important, a film of fine graphic design." — Lenny Lipton

"Things to watch for include: the way DeWitt thinks inside his camera, the use of single-frame techniques to enhance certain images, the lens-integrity in zoom and focusing effects (he borrowed Vanderbeek's equipment to make this film), and the moderate use of solarization (re-exposed/negative print) and multiple exposure. There is a lot to be learned from ATMOS FEAR." — David Buehler

Awards: Zellerbach Award for Film as Art, 1966; SF Int'l Film Festival; First Prize, Independent Filmmakers Competition, 1971.

Broadcast nationally on the Camera Three program, 1971.

1966, 16mm, color/so, 6m, $25

The Leap

"THE LEAP is impressive for its mixture of pure video space with representational filmic space. Thus an ordinary man seems to interact physically with videographic apparitions, moving in and out of different time space realities, fluctuating between the physical and metaphysical with each stride of his leap toward freedom." — Gene Youngblood

"... a vividly visual abstraction set to electronic music (by Man Meyer) which commits chaos and absurdity to a sense of resolution ... a highly deserving prize winner." — Norman K. Dorn

The escape from the confines of the past by a release of inner energy.

Awards: Gund Award for short film, SF Int'l Film Festival, 1969; Foothill College Film Festival; Third Independent Filmmakers Competition, St. Lawrence University, NY.

Broadcast nationally on the Camera Three Program, 1969.

1968, 16mm, color/so, 8m, $30

Fall

"[FALL] subtly but powerfully equates the myth of Icarus with possible nuclear holocaust. ... DeWitt's achievement lies in conveying this obvious comparison in freshly stirring imagery and with an awesome sense of the glory of Icarus-mankind's rise and the catastrophe of his fall." — Edgar Daniels

"What is most powerfully effective in FALL is the extraordinary sophistication of DeWitt's visual techniques, his graphic eye, and his complex designs. Because each unit of the exposition is so painstakingly conceptualized and nurtured, an audience is afforded a unique kind of purview on the elements as they are reconstituted in the more complex overlays. Thus the early, Magritte-like compositions of eye and sky establish basis for later more complicated efforts .... Color changes worked on given images (the bird, the sky) avoid the oversimplifications of hues/cues. Certain effects, as when clouds pass through the falling body which is outlined in flaming orange, can only be described as awesome. ... [A] work of immense dedication and exceptional skill." — John Fell

1971, 16mm, color/so, 16m, $45

Cathode Ray Theatre

Video illusions created with experimental technology, this collection includes synthesized visual music and a unique form of "mime de style." The pantomime combines synthetic sets with the live performance of DeWitt in his mime persona, Zierot le Fou. One technique explored at length is video tape-head delay. Both picture and sound are echoed through multiple generations. This allows the mime to interact with an earlier recording of his own movement. In the visual music pieces this rhythmic repetition produces minimalist structures suggestive of Steve Reich and Phil Glass. The 1974 date of creation places PHILHARMONIA, one of the included works, at the origin of this now recognized musical style.

Produced at WNET (The TV Lab), Syracuse University (Synapse) and SUNY/Albany (The Electronic Music Studio). Broadcast by PBS in 1975 and 1976.

Awards: First Prize, ReFocus 75; Computer Arts Festival, CUNY, 1974; Computer Arts Exhibition, Tokyo, 1976; Computing in Arts and Humanities, NYU, 1977.

1975, VHS, color/so, 30m, $50 Home; $100 Other

VTR/CRT

This program is a collection of comic pantomime skits with high tech tricks. MULTIPLE IDENTITY MARATHON, for example, was realized by matching processed images of mime performance to a caustic verbal attack on charitable telethons. The voiceovers of Proctor and Bergman appeal for contributions while we see victims of "multiple identity" parade on the TV screen. Another skit, JUST A DAY IN THE LIFE OF ... captures the routine of a 9 to 5 institutional drone. Based on the stage performance of the Denver-based mime Mike Berg, this video realization uses synthetic sets and props that graphically match the mime's environment. Finally, an excerpt from GULLIBLE'S TRAVELS (1972) satirizes television hype with a viperous bite.

Produced at WNET (TV Lab), Syracuse University (Synapse), SUNY/Albany (Electronic Music Studio and Educational Communications Center), and Northern Michigan University.

Award: Second Ithaca Video Festival, 1976

1976, VHS, color/so, 30m, $50 Home; $100 Other

This Is TV — America

Combining verité interviews, off-air footage and a Monty Pythonesque performance by the Air Farce players, this is a Docu-satire. News programs, commercials, soap operas, sports and game shows are presented as a deconstructivist video collage. Pantomime, stand-up comedy and animation are used for the satire. The off-air clips, some dating back to 1974, seem frighteningly current. A concluding commentary by Nicholas Johnson hints at how to talk back to your television set.

Produced through the New York State Council on the Arts facilities at Syracuse University (Synapse) and WNET (The TV Lab). Collaborators included Ralph Arlyck and Vibeke Sorenson.

Exhibition: Input 80, Corp. of Public Broadcasting; Global Village Documentary Festival, 1979; Hometown USA Festival, National Federation of Local Cable Programmers.

1979, VHS, color/so, 30m, $40 Home; $80 Other

MY MIME

A survey of the artist's work in pantomime as captured on film and video using experimental technologies. Here the illusions are as much a product of the recording media as they are "mime de style." WALKING DOWN STAIRS uses an electronic waveform that looks like an escalator. In BALLOONATICS the lighter-than-air balloon is filled with electrons instead of helium. This proves that there is no gravity in a CRT. This program concludes with a demonstration of Pantomation, a machine-vision computer explicitly designed to integrate mime and dance with video and computer graphics.

Produced at Rensselaer Polytechnic Institute (Video Synthesis Lab), WNET (TV Lab), Syracuse University (Synapse), and MRC Films (New York City).

Award: CAPS Video Festival, 1980

1980, VHS, color/so, 30m, $60 Home; $120 Other

WHEELER WINSTON DIXON

Wheeler Winston Dixon is the Chairperson of the Film Studies Program and Professor of English at the University of Nebraska, Lincoln. Born in 1950, he spent his early years in and around New York, and began to make films in the late 1960s. As a writer, Dixon's most recent books are *The Exploding Eye: A Re-Visionary History of the American Experimental Cinema* (SUNY Univ. Press, 1997), on 1960s American experimental filmmakers; and *The Films of Jean-Luc Godard* (SUNY Univ. Press, 1997), on the life and works of the noted French filmmaker; *The Transparency of Spectacle*, on the impact of changing technologies (especially computer generated imagery and digital replacement technology) in cinema and television (SUNY Univ. Press, 1998); and *Disaster and Memory: Celebrity Culture and the Crisis of Hollywood Cinema* (Columbia Univ. Press, 1999). Dixon is the author of more than fifty articles on film theory, history and criticism, along with numerous book and video reviews, which have appeared in *Cinéaste*, *Interview*, *Film Quarterly*, *Literature/Film Quarterly*, *Films in Review*, *Post Script*, *Journal of Film and Video*, *Film Criticism*, *New Orleans Review* and numerous other journals. He is on the editorial boards of the journals *Film Criticism*, *Popular Culture Review*, *Literature/Film Quarterly*, *The Journal of Film and Video*, and *The Journal of Popular British Culture*. As a filmmaker, Dixon's films and videotapes have been screened at the Museum of Modern Art, Anthology Film Archives, the Museum of the Moving Image of the British Film Institute, the Whitney Museum of American Art, the Jewish Museum, the San Francisco Cinematheque, the Collective for Living Cinema, the Kitchen, the Nelson-Atkins Museum, the Filmmakers Cinematheque and the New Arts Lab. He is available for lecture/screenings of his work; please contact the filmmaker through Canyon Cinema to arrange a personal presentation.

BITS AND PIECES

One summer night in 1969; the television speaks.

1969, 16mm, b&w/so, 2m, $20

Wheeler Winston Dixon directing

The DC Five Memorial Film by Wheeler Winston Dixon

THREE EARLY FILMS: THE DC FIVE MEMORIAL FILM, QUICK CONSTANT AND SOLID INSTANT, WEDDING

This reel of films turned up in September of 1992; I had long thought them lost forever. They were all shot in 1969, and seem to me to have improved over the years, gaining additional resonance with the passage of time.

THE DC FIVE MEMORIAL FILM is structured in five sections: a young man writhing in ecstasy in a deserted house in Massachusetts; rephotographed home movies of my childhood in 1953 Connecticut; footage shot at my farm in upstate New York in the summer of 1969, as some friends of mine share cigarettes in the woods; a party at the Sanctuary Discotheque in the summer of 1969, photographed using the same reel of color film reloaded into the camera at least seven or eight times; and finally the apotheosis of the work, in which a group of young women, arms linked, walk through the Port Authority Bus Terminal in the dead of night. The soundtrack is Charles Ives' *Fourth Symphony, Fourth Movement*.

QUICK CONSTANT AND SOLID INSTANT features John Wallington, a British painter, Rod Townley, and Gerard Malanga on the soundtrack, doing a poetry reading at Rutgers University. Also in the film, the Fluxus Group stages a Fluxmass at Voorhees Chapel at Douglass College; a rather controversial event at the time, and now part of performance art history.

WEDDING is the heartbreaker of the group. In three minutes of b&w film (one reel), run through the camera numerous times, I photographed the wedding of two dear friends in the spring of 1969, gathering together in one film some of the strongest relationships of my adolescence. Soundtrack: *Sanctus* from Gabriel Faure's *Requiem Mass*.

1969, 16mm, b&w/color/so, 20m, $30

DAMAGE

Barn dreams; the irrevocable instant.

1974, 16mm, b&w/so, 6m, $20

UN PETIT EXAMEN

With the members of the Columbus Boychoir School; Donald Hanson, Director, and Peggy Tompkins, Edith Harper, Kevin Fitzgerald.

A young boy auditions for a position in a choir academy; he is turned down. He returns home with his mother and father where the father is met with the news that his father has just died, and he must leave immediately for the funeral. Upon his arrival at his parents' home, he finds he is too late for the funeral. Later that evening, over coffee, he tries to reconcile himself with his sense of loss in a brief talk with his mother. This narrative framework serves as the jumping-off point for numerous digressions and reminiscences utilizing both "found" and originally photographed imagery.
1975, 16mm, color/so, 40m, $80

DANA CAN DEAL

With Saura Bartner, Kenneth Weissman, David Marotta. Soundtrack, courtesy Alan Lomax. From an idea by Jon Voorhees.

Three separate events: the birth of a litter of pups at a British reform school for delinquent minors in 1946; a dentist's convention in Cincinnati circa 1936; and commonplace views of New York City in the 1920s as interpreted by a visitor from Ohio.
1976, 16mm, color/so, 7m, $20

AN EVENING WITH CHRIS JANGAARD; THE DECLINE AND FALL OF 1960S BRITAIN

Photographers: Jim Krell, John Vasilik; Sound: Jeff Travers; Interviewer: Wheeler Dixon.

"A black-and-white documentary in which the director conducts a late-night outdoor interview with a European mod about his life, his imminent deportation from the United States, and his experiences during 'the decline and fall of 1960s Britain.' This scene is intercut at random intervals with vintage Beatles footage. The film is notable for its minimalist camera movement, reminiscent of the early films of Andy Warhol." — Rosemary Passantino
1976, 16mm, b&w/so, 40m, $80

MADAGASCAR, OR, CAROLINE KENNEDY'S SINFUL LIFE IN LONDON

With Saura Bartner and David Kofke. Soundtrack, courtesy Alan Lomax. From an idea by Meri Lobel.

In 1973, Caroline Kennedy spent an evening in London dancing at a gala ball with brewery heir Erskine Guinness. The film centers around the next morning, as Caroline attempts to make some frozen orange juice in the kitchen blender, with mixed results. Intercut with this is footage of the migratorial aspects of an unspecified African tribe, who advise the viewer to "dance now, for tomorrow we go."
1976, 16mm, color/so, 2m, $20

FIVE FILM SKETCHES BY WHEELER DIXON

DAMAGE: (First Draft Version) with John Ricciardi.

NUMEN LUMEN: Meditations on light and a window fan for Jerry Hiler and Nick Dorsky.

"Warm regards from the West Coast — I only wish I had seen your films much sooner than I did because we are so much closer as filmmakers than I ever could have expected." — Jerome Hiler

STARGROVE: An illustrated dream; ABCDEFGH rolls and track.

BALLOON SEQUENCE: From the lost feature, *Mounier's Syndrome*.

CHILDREN OF LIGHT: Fourth of July in New York.
1969-1980, 16mm, b&w/so, 25m, $80

SERIAL METAPHYSICS

Soundtrack: The Mix Group

An examination of the American commercial lifestyle, recut entirely from existing television advertisements.

"Wheeler Dixon is a masterful film editor. His sensitivity to the movement within the frame and of the camera itself allows for a fluidity in his editing that is exuberant and refreshing. He is skillful not only in manipulating the flow of images but the flow of ideas as well. He has assembled his images mostly from television commercials and juxtaposed them in such a way that their very ordinary nature suddenly becomes extraordinary. Through the editing process he reveals secrets of our culture that have always been sitting on our television screens but we have never seen them before. It is as though his film taps into our collective unconscious by exploring the surface realities that permeate our air waves. Magical realms, pubescent fantasies, dreams of wish fulfillment, all so innocuous and tame on the television set, assume strangely mythic proportions through Wheeler's editing and even the mundane world we accept so readily begins to look somehow dreamlike and unreal. This fusing of dream and waking consciousness creates the magic of SERIAL METAPHYSICS." — Bruce Rubin, Associate Curator of Film, Whitney Museum of American Art
1984-1986, 16mm, color/so, 20m, $80

London Clouds by Wheeler Winston Dixon

THE DIARIES

Memories and events from 1966 to 1984, as one event leads to another which leads to another. The film is in three parts; the middle section of the film uses two simultaneously projected images.

"Dixon's experimentation with images and sound distorts, studies, and categorizes the emotional levels of the film's interior narrative. Archival footage of special significance to the author is interwoven with personal images shot by the filmmaker, creating a sense of ceremony and ritual in everyday events." — Gwendolyn Foster

Note: This film requires two projectors. Simple instructions are included in the film can.
1986, 16mm, b&w/color/so, 30m, $60

FOUR FILMS BY WHEELER DIXON

LONDON CLOUDS

With Edward Williams. Soundtrack: Henri Pousseur.

No matter where you arrive in legend, you find yourself at the point of initial departure.

Note: LONDON CLOUDS may be rented separately.
1986, 16mm, color/so, 4m, $20

TIGHTROPE

With Jon Voorhees, Berenice Klein, David Kofke. Soundtrack: Ravel/The Mix Group.

"An unusually balanced film, a very simple film (but then, one which knows itself), an evolution of feeling poised (occasionally) on a single pinpoint of light, its two 'halves' like two thought processes which counter each other without ever encountering. Light is the subject matter, beginning in sun and ending at fireplace: But this continuity is not permitted to disturb the singular emotion of the film. I am especially intrigued by the stops-and-starts within zoom and pan movements — these metaphorizing eye-movement more exactly than the usual smoothness ... thus keeping the work most carefully personal." — Stan Brakhage
1986, 16mm, color/so, 4m

THE WARM MIDWESTERN BEDROOM DOES NOT MATTER

Brief thoughts on moving to the Midwest.
1987, 16mm, color/so, 2m

What Can I Do? by Wheeler Winston Dixon

DISTANCE

With Richard Lea, Jane Back-Patton, and David Hale. Shot in London, England.

Soundtrack: Erik Satie; Special effects: William Nemeth/Rainbow Effects. Produced with the assistance of the New Arts Lab, London.

Memories of a long ago summer, as London becomes a monument to the shared ambitions of three "angel-headed hipsters." In three tableaux: morning in a deserted house; afternoon in Trafalgar Square; morning tea and departures.

1987, 16mm, b&w/so, 12m

Package: 1986-1987, 16mm, b&w/color/so, 22m, $50

CIELIO DRIVE/ WASTE MOTION/GAZE/ A BRIEF HISTORY OF JAPAN 1939-1945/ CUTTING ROOM NEWSREEL

A reel of silent short films. CIELIO DRIVE is a record of a wedding; WASTE MOTION recounts a murder on Christopher Street; GAZE is a photodocument of a mural I completed in 1974; A BRIEF HISTORY OF JAPAN 1939-1945 is simply that; and CUTTING ROOM NEWSREEL (photographed by David Kofke) shows pre-editing of UN PETIT EXAMEN.

1987, 16mm, b&w/color/si, 20m (16fps), $40

WHAT CAN I DO?

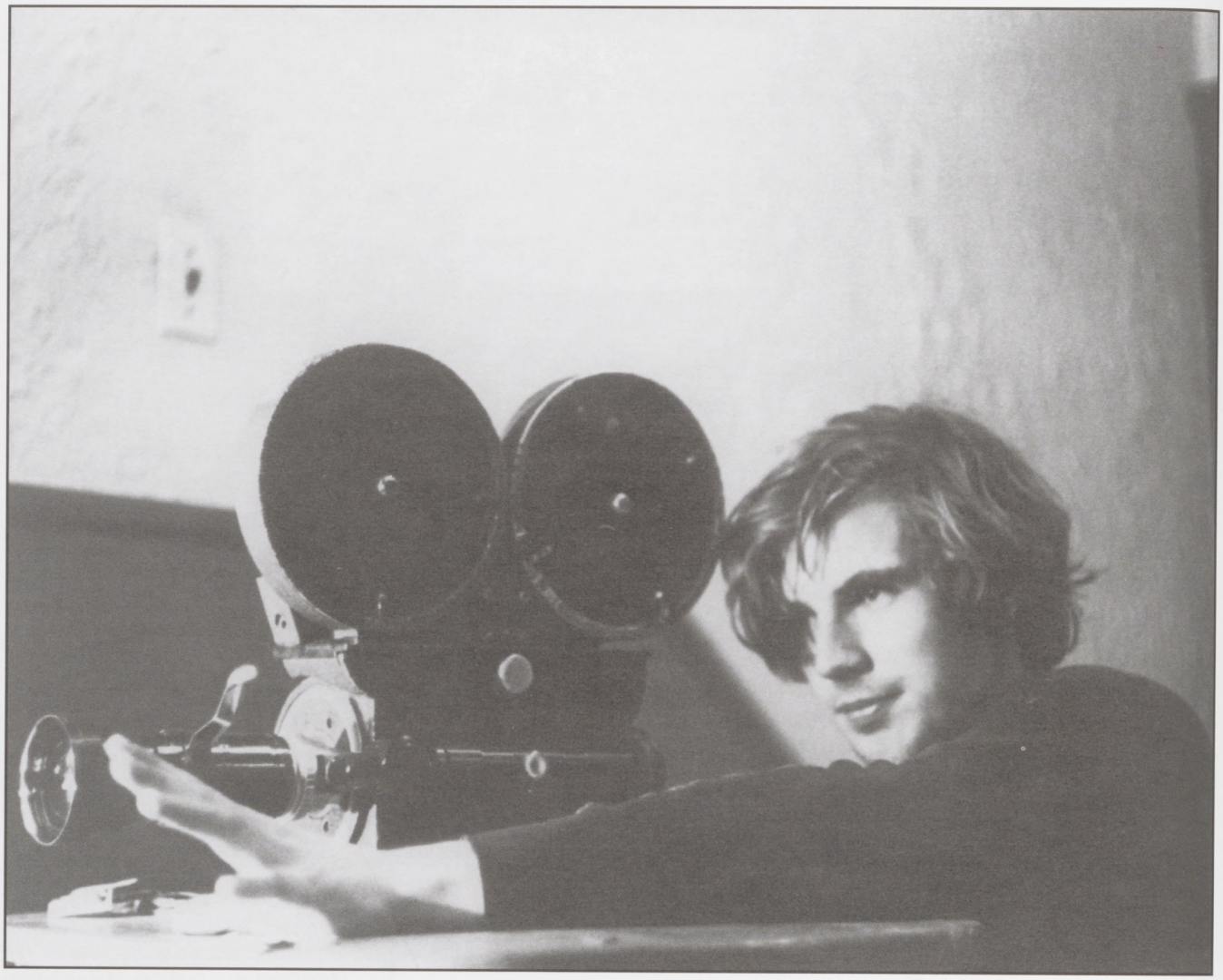
An elderly woman in New York City has a group of dinner guests over to her apartment one evening, and describes the difficulties of her life and her family relationships. Shot in Hollywood January, 1993, the world premiere of the film took place in November 1993, at Anthology Film Archives, NY, and then at the Museum of Modern Art, New York, by special invitation (two screenings) in 1994.

"Four Stars .... Wheeler Dixon's WHAT CAN I DO is, without question, a serious work of cinema .... [Anna Lee gives a] remarkable performance. ... Dixon's challenging work has already sparked plenty of academic commentary. ... [It is] compelling." — L. Kent Wolgamott, *Journal/Star* Newspapers

"Mesmeric .... This is minimalist cinema at its most holding." — Brian McFarlane

"Creates the kind of intense engagement that one might expect if *My Dinner With Andre* were filmed by Chantal Ackerman." — Lloyd Michaels, *Film Criticism*

1993, 16mm, color/so, 80m, $100



Wheeler Winston Dixon

SQUATTERS

SQUATTERS is a feature film chronicling two days in the life of two young men and two young women, who ... find an isolated country mansion in the south of France, break in, and spend two days involved in increasingly intense confrontations. ... SQUATTERS stars Marie Manuel Baltazar as Marie, Cyrille Autin as Big Bear, Judith Bruneau as Célestine, and Jérome Duranteau as Houseplant; together, they are four drifters who roam the roads and highways of France in search of a place to sleep and rest for a few days before moving on.

SQUATTERS was directed by Wheeler Winston Dixon, from a screenplay by Gwendolyn Audrey Foster and Wheeler Winston Dixon, and edited by John Spence. The film was produced by Brian Anton .... Claus Drexel served as the Director of Photography, assisted by Christophe Perotin, Sébastien Saadoun, Patrick Raymond and Christine Leguet. The music for the film is by Jean-Pierre DuClay. SQUATTERS was photographed and produced in late June 1994, in a summer house outside of Paris, France, and completed in late September 1994, and has since been screened on satellite pay-per-view television throughout Europe. This is the film's first release in the United States.

Note: This film was shot entirely with French language dialogue, and has no subtitles.

1994, VHS, color/so, 85m, $125

Videotape compilations for sale:

THE FILMS OF WHEELER WINSTON DIXON

A reel of early films by the filmmaker, including (in this order): the sound films SERIAL METAPHYSICS (1972), THE DC FIVE MEMORIAL FILM (1969), QUICK CONSTANT AND SOLID INSTANT (1969), WEDDING (1969), LONDON CLOUDS (1970), TIGHTROPE (1974), THE WARM MIDWESTERN BEDROOM DOES NOT MATTER (1974), DISTANCE (1968), DAMAGE (1974), NUMEN LUMEN (1974), STARGROVE (1974), BALLOON SEQUENCE (1970), CHILDREN OF LIGHT (1969), and the silent films CIELIO DRIVE (1969), WASTE MOTION (1974), GAZE (1974), A BRIEF HISTORY OF JAPAN 1939-1945 (1974) and CUTTING ROOM NEWSREEL (1974).

See film descriptions above.

1968-1974, VHS, b&w/color/si/so, 87m, $19.95 Home; $150 Other

GARY DOBERMAN

FULL MOON NOTEBOOK

"Even though I can't explain why, a film that moves me deeply each time I see it ... enchanting!" — Stan Brakhage

"Certainty affirmed; certainty denied." — Ellen Robertson

1975, 16mm, color/si, 11m, $30

SANDWOMAN'S MOON

"I think Gary Doberman is an artist of film, and I can only name under twenty in the nation; yes, there are very few people I recognize as artists really dedicated to making works of lasting value in film and Gary is one of them .... And a very great one actually." — Stan Brakhage

1976, 16mm, color/si, 6.5m, $20

TRILOG: FISHERIES, THE RHYME, THE OLD

"Yesterday I took another look at the three film prints I own by Gary Doberman, FISHERIES, THE RHYME and THE MOIETIES and satisfied myself that, yes, the last several years his work has been THE most persistent influence on my films ...." — Stan Brakhage, *Brakhage Scrapbook*

"And most uniquely, it is an art of editing, where the emotional and conceptual flip from image to image .... At one point the screen goes nearly black, except for a faint, liquid shimmer of gray, giving an underwater sensation. Then the light increases, and we realize we are viewing the undersides of the fisherman's nets as they shake them out ... the movement of the nets being likened to the ocean they will be lowered into .... This is a magic all its own, showing that any scene, with its interplay of color, light and shadow can be viewed as a unique visual universe." — Krin Van Tatenhove

1975-1977, 16mm, color/si, 14m, $40

DOMICILE

"Think of a couple of things like they say: 'Limits are what any of us are inside of ...'; 'Verse consists of a constant and variant ....' Already the world is here, truly, and anyone who has ever had experience of actual confinement — jail, hospital, body, army — common to the human state can't really be patient with any assumption that we need to do it to ourselves ....

"In this film there is a simple accessible constant which you will have no difficulty in recognizing. There is an equally apparent variable. So your question — to phrase it poorly — might be, what is it that is being measured here?

"The materials of this film are personal, comfortably so. Nothing in that way distorted or untoward. But the choices of the artist are both crucial and defining, and there is evident attention to what he has called boundaries.

"This ... is a beautiful film, factually, with a lovely shifting counterpoint in the pacing. Like an old slow blues, after some up-tempo number — so, read it and think." — Robert Creeley, *Was That a Real Poem and Other Essays*

1977, 16mm, color/si, 7.5m, $25

THE MOIETIES

"... where beads of light searching out 'the beloved' do pulse with the beat of the filmmaker's heart in perfect contrapuntal rhythm with all else in the frame of that sequence." — Stan Brakhage, World Film Festival of Canada

1978, 16mm, color/si, 9m, $30

THE MOTH-EYED MAN

"This is a portrait of Brakhage in Brakhage's style. I can't see any justification for making this film." — Ken Jacobs

Jacobs was correct in his description, but he missed the implicit boundary question. A viewer described the film as "seeing yourself seeing through someone else's seeing." This film puts mediation into question; it talks in someone else's tongue while maintaining its own ontology. As a film preoccupied with mediation and boundary distinctions, the film is related to DOMICILE, *Silent Window Thinking*, FULL MOON NOTEBOOK, MARKS OF REFERENCE and consequently foreshadows the APORIAS.

"You have shown us the theatrics of discipleship ... the disciples like moths circulating around a flame ... the sensation that the entire film takes place in a cave illuminated by a central light .... If one were a disciple, the spell could never be broken, but the spell is broken in your film because you are not a disciple, rather your subject is discipleship, the theater of discipleship made conscious. It is very clear, it is a made thing, of discipleship, we are not asked to enter the web or to have a religious experience, but to think." — Ed Schwartz

1978, 16mm, color/si, 9m, $30

NIMBUS

For Jim Healy.

NIMBUS was Robert Creeley's first choice to show in conjunction with a lecture at Rocky Mountain Film Center in 1978. This film owes much to Creeley's poetry and Edward Hopper's paintings, although no conscious consideration structured the working process — Hopper in the sense that Brian O'Doherty writes of the paintings as displaying "an observed, an observer and a witness."

1978, 16mm, color/si, 5m, $15

THE FUR OF THIS ANIMAL

"Wanted to drop you a quick note to congratulate you on THE FUR OF THIS ANIMAL. Saw it recently ... and was very impressed and interested — made me want to see it a few more times. ... But your film, even though I see it operating through composition (pictorial plus time-based) did get me on the edge of my seat — the image quality throughout was really rather extraordinary. In addition, the film just seemed somehow more serious, which is I guess a matter of a kind of depth and subtlety. So anyhow, you kind of won me over to where my prejudices just melted away." — Fred Worden

1979, 16mm, color/si, 20m, $55

MARKS OF REFERENCE

"As I said, but wish to imprint, MARKS OF REFERENCE is one of your very greatest films to me, Gary — a breakthru for my comprehension of yr working over these 'inner rectangles' for years in your films ...." — Stan Brakhage

1980, 16mm, color/si, 11.5m, $35

TRIVIA

TRIVIA was Brakhage's choice out of all my films up to that point to be shown at the School of the Chicago Art Institute on a program with a Werner Herzog film. There was a definite poetic justice to this unplanned coincidental combination of TRIVIA with a Herzog film. TRIVIA could be described as the Old World in the New World, Bruegel's Icarus having a "bad day" in the New World, a New World Aesthetic response to Herzog's Old World sentimental Romanticism of the New World.

"There is myth, there are objects, and only for a moment can they meet, inform each other, and then part. If myth must inevitably unravel and if, at a moment in time, meet its diminished successor, that moment is this film." — Ed Schwartz

1980, 16mm, color/si, 15m, $45

APORIA 1

"It hurt my eyes, there was too much TV in it." — Stan Brakhage

"Television is vulgar, a vulgarity thrown in the face of, against the fact of, serious art .... [Y]et vulgarity is impossible without its opposite; vulgarity implies good manners, propriety, a kind of aesthetic seriousness of measure .... The fact of television and the fact of its conquering our environment cannot be used any longer by the well-mannered Modernist as a manifestation of mere vulgarity .... [I]f the artist must continually fight to paint or give form to what he sees then Manet's fight to have the cafés as a serious subject for painting is inherited today as the fight for the acknowledgement that television is what the artist sees." — Gary Doberman, "The Uses of Vulgarity in the Aporian Context"

"When you said you were working with televison, I knew you were on to something because television is forbidden territory." — Fred Worden

1981, 16mm, color/si, 11.5m, $30

APORIA 2

"This is the one that is perfectly balanced ... this is the one which is the masterpiece." — Stan Brakhage (Comparing APORIA 1 to APORIA 2)

"Modernist thinking, with its emphasis on precise measure, could not anticipate that the immediate environment would be shared by a simulacrum. Television is our local." — Gary Doberman, "The Uses of Vulgarity in the Aporian Context"

"What am I to do, what shall I do, what should I do, in my situation, how proceed? By aporia pure and simple?" — Samuel Beckett, *The Unnamable*

1982, 16mm, color/si, 9.5m, $25

APORIA 3

"After seeing this film, I can now really understand your need to differentiate what you're doing from collage. These films are not collage. It really is an image of an image [system]." — Fred Worden

"The roll bar! The roll bar, yes! ... very enthusiastic about this film!" — Kurt Kren

"Images cannot contain experience. Images can only contain the image of experience. The image is not an 'equivalency' of experience, it substitutes itself for experience." — Gary Doberman, "The Uses of Vulgarity in the Aporian Context"

1983, 16mm, color/si, 24.5m, $75

APORIA 4

"... the line between public and private imagery." — Fred Worden

"This film completely delivers on all your verbal promises about what the Aporias can conceptualize. Your most important film up to this point." — Carl Williams

"In an aesthetic sense, the roll bar — the black bar on film created by the gap between the mechanical motion of the film strip and the electronic scan of the television — is the indexical sign, the physical scar of the unbridgeable gap between two mediums, two ontologies, forced to cohabit the same materiality, and in a larger sense much more, the physical manifestation of an entire conceptual rupture." — Gary Doberman, "The Uses of Vulgarity in the Aporian Context"

1984, 16mm, color/si, 11.5m, $30

APORIA 5

"A narrative so to speak, a threatening environment, a space which opens up in a 'wall,' revealing, a threat that speaks across mediumistic boundaries." — Ed Schwartz

An aporian myth would intertwine elements so that where one thing began and the other ended would become the subject of the film. An aporian myth would be analogous to recombinate DNA research where a thing is not merely just itself but also another thing simultaneously. Such a myth would fulfill the artist's responsibility to conceptualize context.

The film is based on the myth of Pat Garrett and Billy the Kid.

1985, 16mm, color/si, 10.5m, $25

JANE DOBSON

STAINED PICTURE

Reflections, multi-images, fragmentations of a New York street scene filmed in the window of a glass and mirror store. Shards of reality dissolve into deep blue pools, resembling hand-tinted photographs.

1982, 16mm, b&w/color/si, 4m, $10

AUTUMNAL

A film for my father. Impressionist images of trees, water, apples, an old man walking in New England woods. Filmed in Fujichrome with in-camera superimpositions, then optically printed; the variety of film stocks and generations creates an unusually rich and vibrant palette.

1984, 16mm, color/si, 6.5m, $15

SHADOWGRAPH

Original soundtrack.

A childlike exploration of the filmmaker's shadow becomes a dialectical interplay between abstraction and the intrusion of physical reality — a meditative composition.

16mm, color/so, 7m, $15

NATHANIEL DORSKY

Silence in cinema is undoubtedly an acquired taste, but the freedom it unveils has many rich rewards. The major part of my work is both silent and paced to be projected at 18 fps. (HOURS FOR JEROME should ideally be shown at 20fps when the rare luxury of that situation exists, rather than at 24fps.) To project my silent speed films (PNEUMA through VARIATIONS) at 24fps or sound speed is to strip them of their ability to open the heart and speak properly to their audience. Not only is the specific use of time violated, but the flickering threshold of cinema's illusion, a major player in these works, is obscured.

It is the direct connection of light and audience that interests me. The screen continually shifts its dimensionality from being an image-window, to a floating energy field, to simply light on the wall. (In a film like PNEUMA the aura surrounding the screen is as significant as the square itself.) Silence allows these articulations, which are both poetic and sculptural at the same time, to be revealed and appreciated.

Triste by Nathaniel Dorsky

INGREEN

The first of three films depicting the emergence from adolescence. INGREEN is a reflecting pool of the underwater involvement of a mother-father-son relationship.

"... made of beautiful greens ... glimpses of figures of images that are recognizable ... the esthetic experience is created by the flow and play of superimpositions." — Jonas Mekas

"... the film haunts, has tugged at my mind now and again all these years ...." — Stan Brakhage

1964, 16mm, color/so, 12m, $35

A FALL TRIP HOME

The second in the trilogy, it is less a psychodrama and more a sad sweet song of youth and death, of boyhood and manhood and our tender earth.

"Forgetting its 'psychological plot' this film is a fine exponent of the intrinsic magical power of cinema. Its images, which evolve in a rather unmagical sober suburb, are continually transcended and manipulated into a kind of epic haiku of superimpositions and textural weavings." — Jerry Hiler

1964, 16mm, color/so, 11m, $35

SUMMERWIND

Part three of this trilogy. The world is seen from a larger view.

"A singularly direct and unpretentious evocation of summer life in Nathaniel Dorsky's home town. The number of that life's aspects so surely revealed, the range and thoroughness of observation, the sensual accuracy of the camera, the remarkably poetic use of slow motion, and the unhurried, meditative unfolding of episode, distinguish SUMMERWIND as a work of ripeness beyond its maker's years." — Ken Kelman

1965, 16mm, color/so, 14m, $35

HOURS FOR JEROME, PART 1 & 2

This footage was shot from 1966 to 1970 and edited over a two year period ending in July 1982. HOURS FOR JEROME (as in a Book of Hours) is an arrangement of images, energies, and illuminations from daily life. These fragments of light revolve around the four seasons. PART ONE is spring through summer; PART TWO is fall and winter.

"HOURS FOR JEROME is simply the most beautifully photographed film that I've ever seen; here we enter the realm of the compassionate and the full achievement of what film can do cinemagraphically is achieved. It is a privilege to experience the thoughtful unfolding of these images." — Warren Sonbert

Note: Part 1 should be projected silent, at 18fps. Part 2 should be projected silent, at either 18fps or 24fps.
1980-1982, 16mm, color/si, 45m (24fps), $150

Note: Part 1 (21m) and Part 2 (24m) may be rented separately for $75 each.

PNEUMA

In Stoic philosophy "pneuma" is the "soul" or fiery wind permeating the body, and at death survives the body but as impersonal energy. Similarly, the "world pneuma" permeates the details of the world. The images in this film come from an extensive collection of outdated raw stock that has been processed without being exposed, and sometimes rephotographed in closer format. Each pattern of grain takes on its own emotional life, an evocation of different aspects of our own being. A world is revealed that is alive with the organic deterioration of film itself, the essence of cinema in its before-image, preconceptual purity. The present twilight of reversal reality has made this collection a fond farewell to those short-lived but hardy emulsions.

1977-1983, 16mm, color/si, 28m (18fps), $65

ARIEL

ARIEL is a highly energetic and colorful *divertissement* of abstract film achieved with improvised home color processing and a physical, almost sculptural manipulation of the film surface.

"ARIEL, which shares its name with the airy spirit in Shakespeare's *The Tempest*, presents a free-wheeling tactile procession beginning with exuberant passages full of emphatic physical gestures and moves through somber burgundy patinas and bursts of delicate vitreous pools." — Janis Crystal Lipzin

1983, 16mm, color/si, 16m (18fps), $45

ALAYA

Sand, wind, and light intermingle with the emulsions. The viewer is the star.

"ALAYA manages a perfection of 'musical' light across a space of time greater in length than would seem possible (consider how brief most such *perfected* works are, such as Peter Kubelka, say) ... and with minimal means of line and tone. ... After about three minutes I began to be aware of the subtlety of rhythm, within each shot and shot-to-shot, which carried each cut, causing each new image to sit in-the-light of those several previous ... a little short of a miracle. Bravo!" — Stan Brakhage

"From PNEUMA the particles are still there and the light is still there, but now there is the distinct impression of watching air blowing sand, yet the air is as transparent as the viewer's mind." — Konrad Steiner

1976-1987, 16mm, color/si, 28m (18fps), $65

17 REASONS WHY

17 REASONS WHY was photographed with a variety of semi-ancient regular 8 cameras and is projected unslit as 16mm. These pocket-sized relics enabled me to walk around virtually "unseen," exploring and improvising with the immediacy of a more spontaneous medium. The four image format has built-in contrapuntal resonances, ironies, and beauty, and in each case gives us an unpretentious look at the film frame itself ... the simple and primordial delight of luminous Kodachrome and rich black and white chugging thru these timeworn gates.

1985-1987, 16mm, color/si, 19m (18fps), $55

TRISTE

TRISTE is an indication of the level of cinema language that I have been working towards. By delicately shifting the weight and solidity of the images, and bringing together subject matter not ordinarily associated, a deeper sense of impermanence and mystery can open. The images are as much pure-energy objects as representation of verbal understanding and the screen itself is transformed into a "speaking" character. The "sadness" referred to in the title is more the struggle of the film itself to become a film as such, rather than some pervasive mood.

1974-1996, 16mm, color/si, 18.5m (18fps), $60

VARIATIONS

VARIATIONS blossomed forth while shooting additional material for TRISTE. What tender chaos, what current of luminous rhymes might cinema reveal unbridled from the daytime word? During the Bronze Age a variety of sanctuaries were built for curative purposes. One of the principal activities was transformative sleep. This montage speaks to that tradition.

1992-1998, 16mm, color/si, 24m (18fps), $80

THALIA DRORI

LITTLE MISS POTENTIALITY

Music by Tchaikovsky.

A dark comedy in which the heroine believes she can publish her novel without selling out to the man! Done in silent film genre with intertitles.

"[G]loriously funny." — Brendan Peterson, *Film/Tape World*

"[M]ade me feel kinda dirty." — Anonymous San Francisco Short Film Festival Juror

1996, 16mm, b&w/so, 15m, $45

1998 CORPORATE SPONSORSHIP PARADE

A short low budget horror film based on real events. A woman is attacked by the medical industrial complex and lives to tell about it.

1998, 16mm, b&w/so, 2.75m, $20

STEPHEN DWOSKIN

ALONE

1964, 16mm, b&w/so, 12m, $20

TRIXI

Sound by Gavin Bryars. With Beatrice Cordua.

Furthers (the theme of) the one-to-one, take-me woman. Subjective and very direct and directed at you, she gives herself and drives at what she wants ....

"TRIXI is Dwoskin's most convulsive version of his recurrent theme: the confrontation of a solitary girl with the camera. Shot in one continuous 8-hour session. TRIXI records Beatrice Cordua's responses to the situation, from initial shyness, fear and withdrawal through teasing and posturing to naked surrender and final exhaustion .... The camera is highly mobile; often confronting the girl in extreme close-ups, sometimes swooping down from overhead, sometimes searching to 'recapture' her .... The camera itself is the object of erotic desire, [in] the sense of giving a performance shifting imperceptibly in a helpless self-exposure in response to its constant stare. Clearly, the form of the film was dictated by the response of the performer. Beatrice Cordua proves Dwoskin's most expressive subject to date, and the film is correspondingly 'open,' the camera having been willing to choose its tactics as direct responses." — Tony Rayns

1969, 16mm, color/so, 30m, $50

MOMENT

With Tina Fraser.

One single continuous shot of a girl's face before, during and after an orgasm. A concentration on the subtle changes within the face — going from an objective look into a subjective one and then back out .... MOMENT is not a woman alone, but with her "in person." Have you ever really watched the face in orgasm?

"MOMENT presents a continuous, fixed gaze by the camera at a girl's face. The fixity, although paralleling the spectator's position, nevertheless marks itself off as 'different' from our view because it refuses the complex system of cuts, movements, 'invisible' transitions etc. which classic cinema developed to capture our 'subjectivity' and absorb it into the filmic text.

"In this way, the distinction between the camera and the viewer is emphasized. Moreover, the sadistic components inherent in the pleasurable exercise of the 'controlling' gaze are returned to the viewer, as it is he/she who must construct the 'scenario' by combining a reading of the image with an imagined (but suggested) series of happenings off-screen." — from Paul Willemen, program note for "Perspectives on British Avant-Garde Film," Hayward Gallery, London

1970, 16mm, color/so, 12.5m, $30

TIMES FOR

Once upon anytime in a world like now, any man wandered into an island of women. Their succulent presence, like many Circes, drew his fantasy. He follows. He seeks a kingdom, but as I foretold you, we're all spirits, and are melted into air — thin air — and, like the baseless fabric of this vision, the cloud-capped towers, the gorgeous palaces, the solemn temples, the great globe itself, yea, all which it inherits, shall dissolve, and, like this insubstantial pageant faded, leave not a track behind. We are such stuff as dreams are made on, and our little life is rounded with a sleep ....

TIMES FOR is a larger entry into dream reality. An unfulfilled man renders himself to the unrealized sensuality of four women. In his drifting search he fails and fades in the same loneliness as the women. The film is the reality and a metaphor for the intensities of sexual experience.

"... His camera is a never-static instrument of his intrusion into the fantasy/reality of the relationships he is dealing with and forming .... TIMES FOR is one of the few erotic masterpieces." — program note, National Film Theatre, London

1970, 16mm, color/so, 80m, $150

DIRTY

DIRTY is the reincarnation of two girls, a bottle and one bed. Their bodies, hands and face expressions reach out in a refilm look.

"DIRTY was originally shot in 1965. The footage was found in a very bad state and 'restored' with all marks, breaks, dirt, etc. deliberately left in place. But this is not the only thing that makes this a 'dirty' film; we see two almost naked women in a bed, first drinking from a bottle, then playing with it and ultimately engaging in erotic play. The dirt marks, the grainy texture of the image and the breakdown of the continuity of the action give the whole film the quality of a highly charged erotic memory. It creates the effect of a dream-like recalling of a scene with the dreamer's freedom to re-run or pause on particular gestures and freeze certain privileged moments such as the caress of a hand, the bounce of a breast, a look, etc. The film becomes an erotic daydream, a play with sensual images retained from a scene witnessed sometime in the past." — *Artificial Eye*

1965/1971, 16mm, b&w/so, 10m, $25

DYN AMO

"DYN AMO explores aspects of women's slavery, a slavery that involves them in acting out fantasies that have lost whatever social value they had long ago .... DYN AMO may be partially the tale of the creation that runs away with the creator. But it is also revolutionary to the extent that Dwoskin shows these false roles to be escapable. ... And the women in the film remain, despite an environment of which the best that can be said is that it is a parody of itself, despite their acute identity distortion, aware, if not of an alternative, at least of the desperate need for one ...." — Verina Glaessner, *Time Out*, London

"The plight of women as sex objects, and by extension the problem of their intellectual survival, finds a clear definition in DYN AMO. ... The film stares into the faces of four girls on the tiny, tatty stage of what is evidently a strip club; one after one they begin their routines, miserable, mechanical, bored, until gradually the presence of the camera encourages them to react against the deplorable indignities to which they have been submitted and they fix us with their eyes for minutes on end in silent pleas for help." — Philip Strick

1972, 16mm, color/so, 120m, $200

JESUS' BLOOD NEVER FAILED ME YET

Initiated by Alan Power. Music by Gavin Bryars. Sound by Bob Woolfond. Man on the street (image only): Leonard Bosworth.

"... the singing voice of the last days of a London drunk (anonymous) as the orchestra raises him to heaven. The faint ghost image of a figure swims gradually to you through the grains of film low light ...."

The orchestra is conducted by Gavin Bryars and comprises John Noah and Millie Klein on violins, Cornelius Cardew on cello, Sandra Hill on bass, Phil Gebbet on flute, Hugh Shrapnel on oboe, Alec Hill on bass clarinet, Christopher Hobbs on bassoon, Eddie Thompson on trombone, John White on tuba, Gavin Bryars on organ, Derek Bailey on guitar, and the voice is?

1972, 16mm, color/so, 30m, $40

BEHINDERT (HINDERED)

The main intention of BEHINDERT is to express some of the subjective perspectives within the social/personal confinements of a personal relationship, as seen from the point of view of the physically disabled person. This position was taken for two principal reasons: to eliminate or reduce the "objectivity and sympathy" views normally given to the subject; and to try to deal with the personal and emotional entanglements that the (or a) disabled person encounters in the so-called "normal social/personal" areas of life. The mere mention of a film concerned with the subject of physical disability conjures up preconceived notions and images as to the type of film it is. It is put aside as a medical/social document of little importance, particularly by film people who think of films as "political," "narrative," "entertainment," "poetic," or "structural." This film is about the physically normal and disabled in confrontation, but not literal relations. It is a documentary without being one. The content lies beneath the film. The material is treated subjectively, and crosses fiction with realistic documents, without a clear distinction.

1974, 16mm, color/so, 96m, $150

THE SILENT CRY

The film sets out to say — Here is a girl in conflict and the conflict is because of certain things that happened in her life which, separately, on reflection, might not seem to be particularly deep, traumatic, or important, but when seen in conjunction with one another, and with what is happening to her now, become significant. They build up to give the sense of why she cannot now function in relationships, and why she cannot have a relationship with a man.

"A kind of impressionistic 'diary' of a girl and her silent cry for help/understanding/love/identity. Not everything is seen from her viewpoint but everything is felt as she feels it. What Dwoskin calls an 'under-narrative' develops and interweaves through the film giving a composite of dreams, distortions, diaries, memories and feelings. Dwoskin has likened the film to a kind of contemporary *Alice in Wonderland*, 'a world which we can feel more and more as the filmic tapestry is woven.' It is also, one should emphasize, beautifully photographed with not only highly effective extreme close-ups but also many finely-patterned almost abstract shots." — Ken Wlaschin, catalogue, 1977 London International Film Festival

1977, 16mm, color/so, 96m, $150

STEVEN DYE

Steve Dye is a Filmmaker/Musician/Sound artist.

He studied filmmaking at the California College of Arts and Crafts, graduating with High Distinction in 1990, earning a Bachelor of Fine Arts with an emphasis in Film/Video/Performance. He has presented his work and lectured on film and film sound to students at Fresno State, San Francisco State Multi-Media Extension, and the California Institute of the Arts. In addition to numerous film screenings, he has exhibited many film and sound installations including a 1996 installation at Mills College in Oakland CA, and in 1997 presented a one person show/installation at the Substation in Singapore.

My work with film has taken me in two distinct directions:

1) The production of animated films through the use of puppets, optical printing, time lapse and single frame photography. These films are often accompanied by a group of musicians, The Dactyls of Phrygia, who compose an original score for the films using traditional instruments and instruments made from salvage. (see KING MIDAS)

Lun by Steven Dye

and

2) co-founding Wet Gate, an all-projector ensemble who create sound/image collages utilizing film loops, found film, rub-on letters and patterns, bleached, scratched or otherwise manipulated audio and images, and audio effects. (see ZERO)

Sound exists only in time, this is also true with motion. By using live musicians, a continuous re-examination of the relationship between sound and image is possible. It is a natural outlet for my experiments in sound and instrument building. I am particularly excited by the use of light to create sound and motion.

I must acknowledge my debt to the work of Barry Spinello, Luigi Russolo, and Louis Armstrong. Also to the film work of Lazlo Maholy-Nagy and John Cage, who were both early enthusiasts about the possibilities of optical film sound.

LUN

A poem, ode to the Moon.

Utilizes puppet animation, found footage, optical printing and time-lapse cinematography.

1990, 16mm, color/so, 7m, $25

NECROMANCY

n. (Gr. *nekros*, corpse + *manteia*, divination) 1. Communication with the dead for the purpose of divining the future. 2. Sorcery.

Puppet animation, video and time-lapse cinematography. Image as both mirror and window, a look at perception and methods of experience.

1990, 16mm, color/so, 5m, $20

THE SUBTLE FLIGHT OF BIRDS

Through the eye of a bird
then through a world of landscapes
populated with junk puppets, conflict, then the
"subtle flight" of the soul from the body of a bird,
resolution.

1991, 16mm, b&w/si, 3.5m, $15

KING MIDAS

A retelling of the Phrygian myth
of King Midas,
in which is told the amazing tale of a fabulous
Garden,
a nervous Barber, a fateful
Decision,and other scenes
worthy of happy memory.

A chapter in the Dactyls of Phrygia creation cycle. Puppet animation, single frame photography. This print features a live musical score by the Dactyls.

1995, 16mm, color/so, 12m, $30

ZERO

Hand-manipulated found film, reworking the image and soundtrack. The use of bleaching, scratching, press-on architectural elements and patterns; a celebration of the malleability of film and the optical soundtrack as a hands-on medium.

1996, 16mm, b&w/so, 3m, $20

WET GATE: THE PSYCHIC FLOCK

A videotape documenting Wet Gate's live presentation of THE PSYCHIC FLOCK, showcasing their revolutionary rear screen projection system, Skinnimascope.

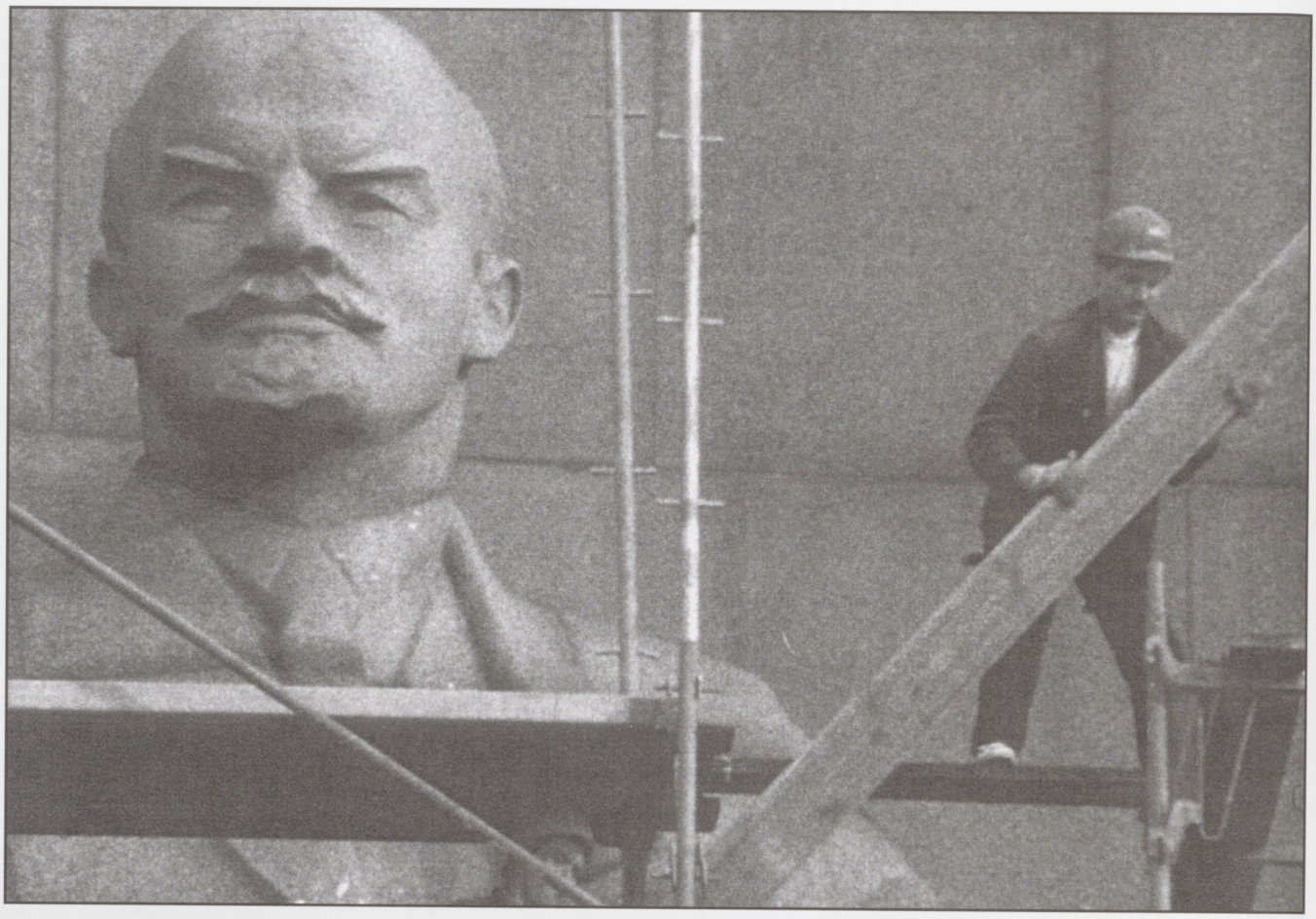
Wet Gate is a projector ensemble created in 1995 by Peter Conheim, Owen O'Toole and Steven Dye as a performing group devoted to the use of 16mm film projectors as instruments in a "band" context, celebrating the joys of optical analog soundtracks and the cinema experience. Wet Gate uses 16mm film material exclusively for all sounds and images, utilizing no tapes or other outside sources.

Also features excerpts from HELLO, OFFICER MAXWELL, a close-quarters, behind-the-screen look at a Wet Gate performance (Peter Conheim, Gibbs Chapman, Steven Dye).

1997, VHS, color/so, 40m, $20 Home; $60 Other

Wet Gate: The Psychic Flock by Steven Dye

Untitled image contributed by Al Nigrin



Persistence by Daniel Eisenberg

DANIEL EISENBERG

DISPLACED PERSON

DISPLACED PERSON works with a carefully chosen set of particular elements in order to explore the larger questions within the historical field. Stately and sinuous passages from a Beethoven string quartet create a complex argumentation around images and text. This music, both sympathetic and distanced, establishes rhythm and breadth in relation to a radio interview with Claude Levi-Strauss, and archival footage obtained from rephotographing Marcel Ophul's *The Sorrow and the Pity*. These elements wheel through many revolutions of repetitions and combinations, forming multiple perspectives. Through recontextualization, meaning blossoms rationally and incongruously like the alleged blossoming of flowers that took place in the dead of winter in wartime Germany, brought on by the intense temperatures of exploding shells.

DISPLACED PERSON is a tether that entwines and unravels; by necessity and the nature of its subject it is inconclusive.

1981, 16mm, b&w/so, 11m, $35

COOPERATION OF PARTS

The images for COOPERATION OF PARTS were shot in Europe in 1983. The film begins at a train station in Calais, France and ends on a street in Radom, Poland. In between are images of Paris, Munich, Dachau, Berlin, Warsaw and Auschwitz/Birkenau.

Unlike most films that deal with the Holocaust, COOPERATION OF PARTS takes place firmly in the present and does not attempt to recapitulate history. Using lists, descriptions of photographs, a catalog of proverbs, images of streets, trains, ruins and riots, the film explores the territory of the recent past with a second generation perspective, distanced through time and reflection.

With the visual field as a touchstone for a complex set of narrative associations, the film spins a tight web of memory, history, and experience. It is within this web that the film finds its wider significance: as a model for how daily life, history, first hand and second hand experience bind, through purpose or chance, to form identity itself.

Award: Honorable Mention, New England Film Festival

1987, 16mm, color/so, 42m, $115

PERSISTENCE

PERSISTENCE is a meditation on the reverberant time after a great historical rupture — about what is common to moments such as these — about the continuous and discontinuous threads of history ....

"Pulling in anchors of ephemerality, reconstruction, and salvage, and treating the present as the past and vice versa in a redemptive fashion, this hefty parcel from Daniel Eisenberg interrogates the soul of history. PERSISTENCE completes a trilogy of films that started with DISPLACED PERSON, and COOPERATION OF PARTS, through its counter-linear imperative seemingly aims at making such structures arbitrary. Footage of various sites around Germany being rearranged after the fall of the Berlin Wall enables Eisenberg to de- then recontextualize the flotsam and jetsam of a collective memorial record that is ever up for grabs. Eisenberg literally reaches into the dust-bin of neglected film (glowing, gorgeous color tracking shots of post-war German rubble taken by Army Signal Corps camera crews), architecture (museums, statues, the fractured, impermanent itself), and diaries (texts coded only by time), then strains what he has retrieved into this personalized artifact. ... PERSISTENCE reminds the viewer of the human element — erring memory — in the pose and posture of history." — *The San Francisco Bay Guardian*

Awards and Exhibition: Berlin Film Festival; Sydney Film Festival; Honorable Mention, film+arc.graz; Honorable Mention, Ann Arbor Film Festival; Vue sur les Docs Film Festival, Marseilles.

1997, 16mm, color/so, 86m, $225
VHS Sale: $80 Home; $350 Other

Special Package: DISPLACED PERSON, COOPERATION OF PARTS and PERSISTENCE can be rented together for $350.

JoAnn Elam

Rape

"Short but very sharp, JoAnn Elam's film RAPE has three victims discussing their emotional, physical and intellectual responses, then and now, highlighted and commented upon by a series of visual interpolations, sometimes metaphorical .... In just 35 minutes the film manages to examine root causes, analyze attitudes, suggest alternatives, and firmly confront conflicts which make the usual finite conclusions so simplistic .... It's excellent, quite literally the best of its kind, and should be seen by everyone." — Helen Mackintosh, *Time Out*

"RAPE is a rare film for its refusal to co-opt a feminist subject with a reactionary patriarchal form ...." — B. Ruby Rich

Note: Rape victims and filmmaker are all young, white, and middle class, resulting in a bias in viewpoint and information. — J.E.
1975, 16mm, b&w/so, 35m, $60

Lie Back And Enjoy It

"JoAnn Elam's LIE BACK AND ENJOY IT is an absorbing eight-minute dialectical film about the politics of representation. More specifically, it examines the politics of filmic representation of women under patriarchy .... An undergraduate male student paid it a true compliment in declaring that he can no longer look at a woman in a film without thinking about the consequences of the filmmaker's use of her as a person and as a spectacle .... The film is endowed with remarkable structural and rhetorical lucidity .... Its image track consists of technologically manipulated images of women, and some printed titles. Its soundtrack consists of a dialogue between a Man (a filmmaker) and a Woman (of whom he's going to make a film) .... Everyone who watches movies with women in them ought to see it." — Claudia Gorbman, *Jump Cut*
1982, 16mm, b&w/so, 8m, $16

R. Bruce Elder

She Is Away

The film's projected time is the basic material of this film and is wrought into a simple form which, by its radically reductionist structure, transforms the materials of the dramatic form into a tone poem of waiting and anticipation.
1975, 16mm, color/so, 13.5m, $16

Permutations and Combinations

Aleatory procedures are used to create movement at the points of fusion of the still images of which the film is constituted. For this reason, all movements within the film are completely reversible. This reversibility is extended into the film's overall structure, as the film is formed into a loop — a closed container for the film's chance elements. Such a structure, I believe, results in the complete elimination of all vestiges of drama from the film. Hence this film is a companion piece to SHE IS AWAY.

The sounds of the film, though determined in their occurrence by specific features of the image line, appear to form their own internal patterns which phenomenally exist in counterpoint with the patternings of the images.
1976, 16mm, color/so, 8m, $10

The Art of Worldly Wisdom

Composition from journals kept 1976-1978. Moving Kodak snapshots taken during travels abroad and while at work back home; random glimpses of sites seen and persons visited, fragments of afternoon reveries and night dream visions with garrulous non-stop description of education — in family, at school, while ill — trying to make sense of it all.

"The dark wood encountered in the middle of life's journey." — Dante

This is the composition of material from my ongoing film diaries.
1979, 16mm, color/so, 55m, $100

Sweet Love Remembered

Partly inspired by remarks, both very dear to me, one made by Freud, "Eros nowhere makes its intentions more clear than in the desire to make two things one"; and one by Nietzsche, "What must these people have suffered to have become this beautiful?"

The music was created on a homebrew synthesizer and computer.
1980, 16mm, color/so, 14m, $28

1857 (Fool's Gold)

An odyssey. The wounds of returning.
1981, 16mm, color/so, 25m, $50

Leonard Ellis

Leonard Ellis, composer, pianist, painter, poet, storyteller, filmmaker, designer and scientist, is a graduate of California Institute of the Arts.

In addition to his 16mm film BOOBS A LOT, he has also utilized 8mm film in his multi-media performance pieces "The Second Art Project" and "Natural Dreams."

His theatrical designs have encompassed unique and special lighting effects, settings and electronic sound compositions. They have graced productions by the Burbage Theatre Ensemble, Mark Taper Forum Laboratory, I.D.E.A. Dance Company and the Bear Republic Theatre.

Since 1984, he has released four recordings of his new age/classical/folk piano compositions, *Circle of Dreams*, *The Bear Behind and Winter Waltz*, *Starlight Sonata* and *The Earthquake Album*.

He has also published two books of poetry, *unrestrained madness* and *frozen rainbows*, hosted a public access television show to present other musicians, and has had his paintings exhibited around the Los Angeles area.

Boobs A Lot

Music by the Holy Modal Rounders.

ROY G. BIV: Red, Orange, Yellow, Green, Blue, Indigo, Violet — these are the luminous stars of the hilarious play-on-words film inspired by the catchy song BOOBS A LOT. Utilizing an optical printer, the film creates two constantly changing color wheels that are in direct opposition to each other. From out of this rainbow of contrasting hues, metamorphosing in synchronization to the music, the words magically materialize.

"BOOBS A LOT brought down the house every time." — International Museum of Erotic Art Film Festival

An animated psychedelic sing-along. This rousing film has been enthusiastically received by audiences at the Ann Arbor Film Festival, Los Angeles International Film Exposition, New York Independent Filmmakers Exposition, Kenyon Film Festival, USA Film Festival, and the National Sex Forum's Erotic Film Festival.
16mm, color/so, 3m, $20

Ed Emshwiller

Lifelines

Music by Teiji Ito.

A combination of animated line drawings with live photography of a nude model. A play on the title (living lines, life model, procreation and hand life line).

Award: Award of Distinction, Creative Film Foundation
1960, 16mm, color/so, 7m, $10

Thanatopsis

With Becky Arnold and Mac Emshwiller.

An expression of internal anguish. The confrontation of a man and his torment. Juxtaposed against his external composure are images of a woman and lights in distortion, with tension heightened by the sounds of power saws and a heartbeat.

Award: Special Award, Brussels Experimental Film Festival
1962, 16mm, b&w/so, 5m, $6

Totem

Made in collaboration with Alvin Nikolais, featuring Murray Louis and Gladys Ballin with the Nikolais Dance Company. Electronic score by Nikolais.

A filmic interpretation of a modern dance ballet by Alvin Nikolais. Earth, fire, water and primordial mysteries in a cinedance.

Award: Festival of Two Worlds, Spoleto, Italy
1963, 16mm, color/so, 16m, $20

George Dumpson's Place

Music by Stuart Scharf.

George Dumpson was a scavenger. He created a small universe with what he found and could carry on his homemade wagon. To me he epitomized the soul of the artist. He put together what things he could in such a way as to satisfy some inner need, just as I had to make this picture of him and his place.
1965, 16mm, color/so, 8m, $10

Relativity

A man wonders, measures, views relationships, people, places, things, time, himself. A sensual journey through a series of subjective reflections.

"[A] beautifully photographed color montage of shots; insect, animal, man and galaxy; a sobering antidote to the orgy of subjectivism going on elsewhere." —Vincent Canby, *The New York Times*

"The artist's search for the meaning of his own existence is never-ending and takes many forms. Ed Emshwiller's remarkable epic, RELATIVITY, continues this exploration with extraordinary frankness and rare technical skill. The sequence which symbolically portrays a woman at the moment of sexual climax is one of the most beautiful in the literature of film." — Willard Van Dyke

"RELATIVITY is a marvelously sensual film ... it is, I have no doubt, a masterpiece." — Richard Whitehall, *LA Free Press*

Awards: Special Events program selection, NY Film Festival; London Film Festival; Special Jury Award, Oberhausen Film Festival.
1966, 16mm, color/so, 38m, $50

Image, Flesh and Voice

Featuring dancers Carolyn Carlson and Emery Hermans.

This is a film about Images (visual and psychological). Flesh (sensuality), and Voice (as a revelation and as a textural element in the film). The pictures range back and forth from the completely spontaneous to very formal choreography. The voice track, a collage edited into thematic sequences from a mass of interviews and informal discussions, gives an inner portrait of men and women candidly revealing their relationships. It is a non-story-telling feature film, a structured interplay of sound, image and sensual tensions.

"... the mind is subtly lured to make personal associations between visual and aural elements, and the viewer becomes a third element to the interplay. For those for whom the chemistry works, IMAGE will be a psychologically fascinating film." — Rich, *Variety*

Award: Most Original Film, Mannheim Festival

Exhibition: Cannes Film Festival; Edinburgh Film Festival.
1969, 16mm, b&w/so, 77m, $80

CAROL

Off and on, Carol and I spent a few days in the woods filming. We got some images of her, some of trees, leaves, twigs and logs. These I combined with sounds from a thumb piano, which were sometimes modified electronically. The results: what seems to me to be a gentle, lyrical film.

Exhibition: Sorrento Film Festival

1970, 16mm, color/so, 6m, $8

FILM WITH THREE DANCERS

A cine-dance film featuring the dancers Carolyn Carlson, Emery Hermans and Bob Beswick. The trio, first in leotards, then in blue jeans, then naked, pass through rituals of movement. They are shown in stylized, "naturalistic" and abstract images accompanied by stylized, naturalistic and abstract sounds. A series of ways of seeing the dancers.

"Best (underground) picture of the year." — Camille J. Cook, *Chicago Sunday Sun-Times*

Exhibition: Sorrento Film Festival; Whitney Museum of American Art.

1970, 16mm, color/so, 20m, $20

CHOICE CHANCE WOMAN DANCE

Electronic music by David Borden, Steve Drews. Performed by Mother Mallard Portable Masterpiece Co. Featuring: Susan Lazarus, Joan Friedman, Carolyn Carlson and Becky Arnold. Sound by Joan Friedman.

A subjective film song of awareness; woman alone, woman with child, woman as scientist, woman as artist, woman with woman, woman with man. Paradox and dilemma, the human state as seen through today's suburban woman. The filmmaker explored with several women their conditions and sought ways of relating and structuring those states in a film.

1971, 16mm, color/so, 44m, $50

CHRYSALIS

Made in collaboration with Alvin Nikolais, featuring the Nikolais dance company. CHRYSALIS is the result of structuring a series of cinematic and dance ideas Nikolais and I had. The film involves the dancers in improvised choreography, varied costumes, and cinema techniques from slow motion (400fps) to pixilation. I did the sound score, using the voices of the dancers.

1973, 16mm, color/so, 21.5m, $24

SUNSTONE

A film version of computer animation done using a digital paint program at New York Institute of Technology. Originally released as a videotape.

1979, 16mm, color/so, 3m, $10

VALIE EXPORT

MAN & WOMAN & ANIMAL

Instead of the holy trinity: father son holy spirit, instead of the profane trinity: mother family state, instead of the social trinity: father mother child, the film treats the real trinity in three sections. What unites man and woman (not alone for sure, but what is being concealed) is the history of nature.

1970-1973, 16mm, color/so, 10m, $35

... REMOTE ... REMOTE ...

Human behavior in contract to machines (animals) is influenced by events in the past, as long as these experiences may lay back. Therefore there exists a psychic para-time parallel to the objective time, where the prayers of anguish and guilt, the inability to win, deformations which rip open the skin, the becoming manifest of oneself have their constant effects. I demonstrate something which represents past and present.

1973, 16mm, color/so, 12m, $35

SYNTAGMA

The gravel at the bottom of the ocean is beaten sore by your shadow.

The desire of my mouth shatters against the reefs of its opening.

"The 'body' and specifically the 'woman's body' is often used as a focus for questions of origin, subject-object relations, political resistance and sexuality. It may appear that this is also the central issue of this film, yet Valie Export's notion of 'body language' poses an ironic relation to these questions that actually acknowledges 'the end of the body' or at least the final break with the way in which we understand it to be a biological, existential, or metaphysical entity.

"Export has broken away from any notion of unity — either of body, space, or time — into a fragmented world of doubling and difference that is caught in representation. She depicts the non-coincidence of the present with itself — the schizophrenic breakdown of identity.

"Export seems critical of the opposition between a metaphysics of the body, nostalgically and ceremonially retained in our age, and the body of the 21st century which is functionally the equivalent of a machine that produces meaning." — Valerie Manenti

1983, 16mm, color/magnetic sound, 17m, $35

VICTOR FACCINTO

VIDEO VIC SERIES: WHERE DID IT ALL COME FROM? WHERE IS IT ALL GOING?, THE SECRETE OF LIFE, FILET OF SOUL AND SHAMELESS

Psycho/Drama cut-out animation.

WHERE DID IT ALL COME FROM? WHERE IS IT ALL GOING?

Award: First Erotic Film Festival, SF, 1970
1970, 16mm, 7m, color/si, $18

THE SECRETE OF LIFE

Award: Yale Film Festival, 1972
1971, 16mm, color/so, 15m, $35

FILET OF SOUL

Award: Bijou Film Festival, Chicago, 1974
1972, 16mm, color/so, 16m, $35

SHAMELESS

Cut-out puppet animation. Not recommended for gentle sensibilities. Plagued by his redundant existence, Video Vic follows his instincts into an outer space environment, where he is faced with the cruel realities of his linear life.

"Victor Faccinto's last cut-out film SHAMELESS exhibits a tension within the form. As real penises penetrate paper vaginas, and cut-out men investigate life-sized female parts, the film implies a potential synthesis of metaphoric and real action; the film also suggests the exhaustion of purely cut-out imagery by manipulation of materials, only now it is the film itself which is scratched, painted or cut." — Ian Birnie, Art Gallery of Ontario
1974, 16mm, color/so, 14m, $35

MR. SANDMAN

Animated drawing in desert sand, Lake Pyramid, Nevada.
1973, 16mm, b&w/so, 2m, $10

SWEET AND SOUR

Five individual sections set side by side with contrasting associations. Makes use of rephotography animation, motorized mattes and direct frame-by-frame interaction with the source footage.

"The 'sour' part — police footage documenting the corpse of an accident victim — is made ironically palatable by the addition of masks that block out the most gruesome part of the frame, while pieces of 'sweet' bits of old home movies are 'enriched' by handcoloring and looping. These two contrasting flavors alternate with each other towards an ambiguous and elusive effect; the amusing material grows funnier, the gruesome scenes more meditative." — Ron Epple, *Filmmakers Newsletter*, 1977

Award: Ann Arbor Film Festival, 1977
1976, 16mm, color/si, 12m, $25

BOOK OF DEAD

"In BOOK OF DEAD, no human image can hide from the secrets the animator chooses to reveal. Figures walking on a beach grow satanic horns and tails; tiny pitchforks and snakes pierce the bodies of others. Murder, disfigurement and enactment of the basest lust are the actions most frequently depicted. Through drawings on the frame, the human beings in the initially innocent photographic images have been made to do the bidding of their own creator and suffer his many torments." — Barbara Scharres, TRICK-FILM/CHICAGO, 1980 Catalogue
1978, 16mm, color/si, 15m, $35

WILLIAM FARLEY

SEA SPACE

SEA SPACE was photographed in the South China Sea and revolves around a conversation I had with a fellow crew member. Through the use of formal static images the tale unfolds within the ship's harsh interior. The conversation becomes a confession and the ship becomes the silent witness to a man's realization of his sin and subsequent remorse.

Awards: Ann Arbor Film Festival; Honors, SF Museum of Modern Art; Honors, Pacific Cinematheque; Honors, SF Int'l Film Festival.
1972-1973, 16mm and 35mm, b&w/so, 8m, $25

BEING

Featuring Robert Hirshfield.

A man sits in front of his TV set; the program that he does not watch is a montage of popular culture images (old movies, commercials, news clips) and original footage. Accompanying the fleeting images is a loosely synchronous narrative on the evolution of man's belief systems. The film is a comment on contemporary culture, relationships between public information and private consciousness and the nature of reality.

Awards: Festival Int'l Cinema de Montreal; Honors, Rotterdam Film Festival; Honors, Ninth Festival Int'l du Cinema, Lyon; Honors, Tampere Film Festival.
1974-1975, 16mm, color/so, 10m, $25

THE BELL RANG TO AN EMPTY SKY

In THE BELL RANG TO AN EMPTY SKY, Dennis Banks, founder of the American Indian Movement, recalls a remarkable series of historical events that end with the wholesale slaughter of the Cherokee people. Throughout Banks's relentless account, images of the printing and minting of money appear and reappear, emphasizing the greed that transcended the law and went on to take the lives of these original Americans.

"A powerful work." — John Hanhardt, Whitney Museum of American Art

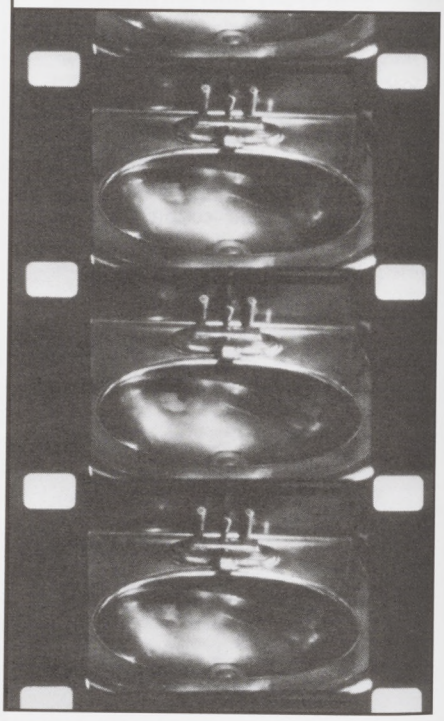
Awards: Bellevue Film Festival; Kenyon Film Festival; Honors, Whitney Museum of American Art; Honors, Conference on Visual Anthropology, Temple University.
1976-1977, 16mm, color/so, $25

MARTHAIN

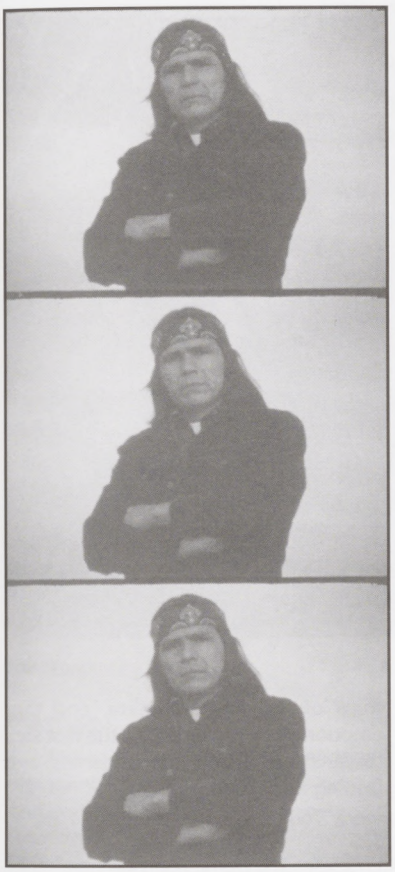
Featuring the Abbey Theatre actor John Molloy.

Marthain is the Irish word for the act of surviving. The film was shot in Ireland and concerns three aspects of survival: political, spiritual and poetic. The film weaves together found footage, interviews and wildly unpredictable monologues into an impressionistic portrait of the Irish psyche, from an Irish American's perspective.

"It's crazily joyous, as if Fellini had suddenly discovered he was Irish and went to celebrate it." — G.P. Skratz, *Artweek*



Sea Space by William Farley



The Bell Rang to an Empty Sky by William Farley

Become an Artist by William Farley

Awards: Birmingham Int'l Education Film Festival; Ann Arbor Film Festival Tour.
1977-1979, 16mm, color/so, 40m, $50

MADE FOR TELEVISION

Excerpts from television commercials are humorously juxtaposed to a soundtrack of extraordinary facts about man and his environment. This assembling results in exposing the exploitative nature of television advertising.

"Farley pulls the linguistic rug out from under those whose job it has been to shape reality for the mass audience." — Linda Burnham, *High Performance*

Awards: SF Int'l Video Festival; Media Study, Buffalo.
1981, 16mm, color/so, 5m, $25

CITIZEN

Featuring: Stoney Burke, Bob Carroll, Bob Ernst, Whoopi Goldberg, Darryl Henriques, Murray Korngold, John O'Keefe and Michael Peppe.

The film follows a group of anonymous young people on an apparently random journey through a disjointed San Francisco cityscape. As they travel, the group encounters a succession of madmen and eccentrics, portrayed by various West Coast performance artists, whose impassioned monologues and improvisations satirize the institutions of contemporary American society. Surrounded by images of mass media, the performers appear as manifestations of the wise man or holy fool, bizarre individuals at the fringes of society who offer guidance to the group on their Pilgrim's Progress through the streets, subways, cemeteries, and highways of America.

"Farley has most ingeniously fused the performers and their audience into a beautifully crafted piece of filmmaking." — Willard Van Dyke, Santa Fe Winter Film Exposition

Awards: Ann Arbor Film Festival Tour; Honors, Whitney Museum of American Art; Honors, Florence Film Festival; Honors, Eighth Deauville Festival of American Cinema; Honors, 29th Robert Flaherty Film Seminar.
1980-1982, 16mm, color/so, 80m, $75
VHS Sale: $50 Home Use Only

BECOME AN ARTIST

Featuring: Father Guido Sarducci. Produced in collaboration with Don Novello and George Manupelli.

A priest sits in an overstuffed chair, smoking a cigarette and quietly speaking about the virtues of becoming an artist. "You can stay up late at night ... you can hang around with your friends talking about stuff you know absolutely nothing about ...." The monologue humorously continues integrating popular cliches about the life and working habits of a modern artist.

Awards: Best Public Service Announcement, CLIO; Honors, American Film Institute.
Note: All rental income donated to the San Francisco Art Institute.
1982, 16mm, color/so, 1m, $20

TRIBUTE

Music: David Byrne

TRIBUTE is an affirmative view of life and death. The images are almost without exception from the 1950s — a ship launching, a woman dancing, a tree falling, a train passing — impersonal subjects that nonetheless are icons and metaphors for our most personal thoughts. Image after image emerge from darkness and hurl us toward remembrances of the purity and conflict that are always part of our collective experience of being alive.

Awards: Sinking Creek Film & Video Festival; Sydney Int'l Film Festival.

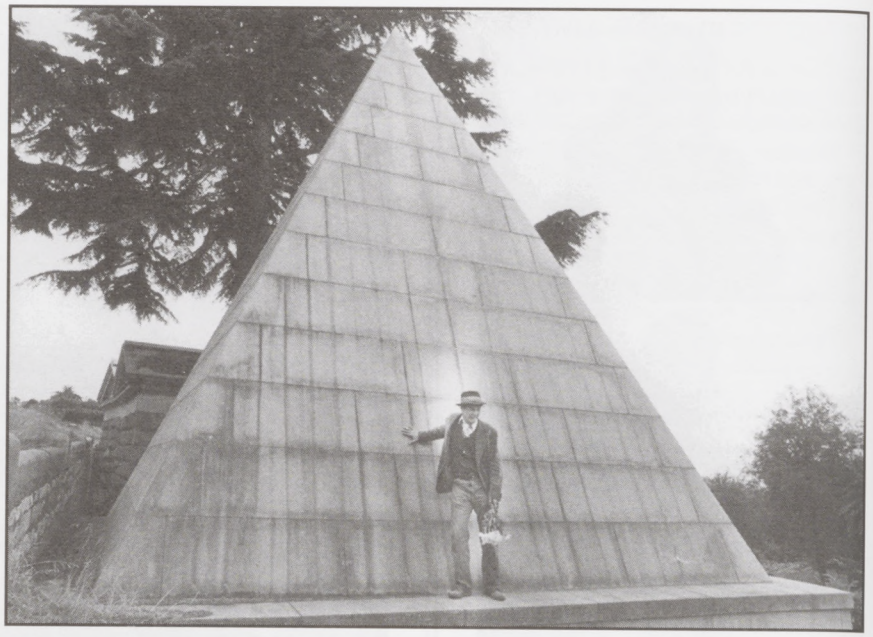
1986, 16mm, b&w/so, 7m, $25

OF MEN AND ANGELS

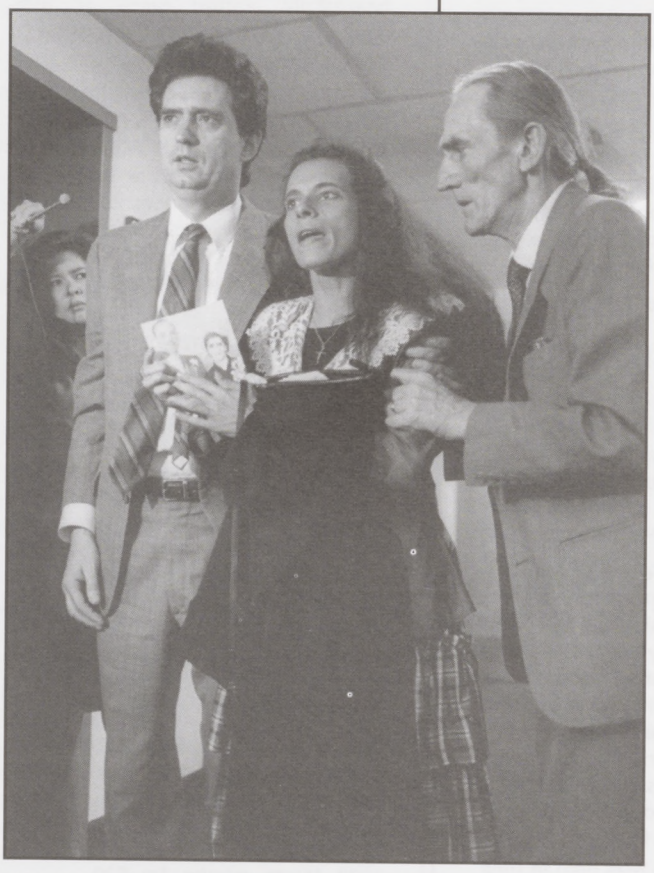
Screenplay by Deborah Rogin, William Farley and Marjorie Berger.

This film centers on one week in the lives of three strong-willed individuals. Mike (Jack Byrne) is a taxi driver and unrequited Irish-American writer in the post-beat tradition. Mike lives with Maria (Theresa Saldana), a beautiful cultured Salvadorian who is carrying his child and expects him to live up to his responsibilities of fatherhood. When Irish literary maverick Padric Reilly (John Molloy) falls into their lives, the three are confronted with the struggle for control of their own dreams — and of each other.

1989, 35mm, color/so, 88m, $75
VHS Sale: $50 Home Use Only



Citizen by William Farley



Of Men and Angels by William Farley

BROKE

Score by Todd Boekelheide. Music by the Kronos Quartet.

BROKE takes a short but timeless journey into the heart of the most complex obstacle standing in the way of ending homelessness: society's growing numbness to the problem of urban poverty. The soundtrack is weighted with as much importance as the film's images, given that its prime responsibility is to link viewers emotionally with the people who appear on screen. I have attempted to anchor this film in the assumption that people have an innate ability to empathize with the struggles and hardships of the less fortunate, and that emotional understanding is the first step toward addressing homelessness and finding a solution.

1995, 16mm or 35mm, color/so, 10m, $25
VHS Sale: $50 Home Use Only

ROBERT FENZ

Robert Fenz studied filmmaking with Peter Hutton and trumpet, improvisation and jazz theory with creative musician Wadada Leo Smith. He has traveled to Brazil, Cuba, Poland, Turkey and in the US to make his films, and is currently at work on a series of films entitled MEDITATIONS ON REVOLUTION.

DUET FOR TRUMPET AND CAMERA

Film by Robert Fenz; trumpet by Leo Smith.

Leo Smith is a multi-instrumentalist composer/improviser and long-standing member of the AACM, a music guild in Chicago in the mid '60s. It is an improvised duet. The accompanying cassette was recorded during the making of this film.

Award: Director's Citation Award, 13th Black Maria Film and Video Festival, 1994

Special Note: Sound is on separate cassette tape; please see tape for specific playing instructions.
1992, 16mm, b&w/sound on cassette tape, 10m, $25

Meditations by Robert Fenz

PASSAGE

The film consists of images of friends and strangers. It was shot in Turkey, Poland, and the USA and moves freely between locations.

The shooting and editing process combines formal composition and improvisation.

"... a damn good beginning." — Stan Brakhage

Award: Director's Citation Award, 13th Black Maria Film and Video Festival, 1994

1993, 16mm, b&w/si, 23m, $50

VERTICAL AIR

VERTICAL AIR, a film and music collaboration, creates a sensorial testimony of the democratic ideal through the exploration of the distinct relationship between sound and image, using iconographic American imagery, graphic abstraction and a powerful piece of music composed by jazz innovator Wadada Leo Smith.

Award: Juror's Citation, 16th Black Maria Film and Video Festival, 1996

Exhibition: SF Cinematheque; Anthology Film Archives; Museum of Modern Art, NY; Millennium, NY; Big Muddy Film Festival, 1997; Shorts Int'l Film Festival, 1997; 24th Athens Int'l Film Festival.

1996, 16mm, b&w/so, 28m, $70

MEDITATIONS ON REVOLUTION PART I: LONELY PLANET

MEDITATIONS ON REVOLUTION PART I: LONELY PLANET is an observation in long shots of the serene rhythm of Havana's street life. Concerned with space, time, movement and light, it is a structured improvisational homage to Cuba's endurance.

Award: Juror's Citation, 17th Black Maria Film and Video Festival, 1997

Exhibition: Museum of Modern Art, NY; Anthology Film Archives; Millennium, NY.

1997, 16mm, b&w/si, 12m, $35

MEDITATIONS ON REVOLUTION PART II: THE SPACE IN BETWEEN

Inspired by architect Oscar Niemeyer and filmed in the Favela neighborhood of Rocinha, Latin America's largest shanty town, THE SPACE IN BETWEEN is an investigation of the space carved out by a taut and restless population. Here the landscape in Rio becomes the metaphoric space between revolution and non-revolution, a social structure divided and on the brink of a violent, consequential release. It is a glimpse of the city's life just 100 years past slavery, on the razor's edge of transition.

Exhibition: Museum of Modern Art, NY; Anthology Film Archives; Pacific Film Archive.

1997, 16mm, b&w/si, 8m, $25

CORWIN FERGUS

DARK CLOUDS OVER THE LAKE, LONE BIRD FLIES NORTH, THROUGH THE RAIN

Music: Richard Moffit

An invocation of the muse.

1977, 16mm, b&w/so, 7m, $15

NOVEMBER SKETCHES

Made in collaboration with Peter Hakansen. Music: Richard Moffitt.

This film set out to be a series of experiments that found their own way into becoming a sweet little film. The film is like a slide show with movement, inspired by the cliffs and surf of Mendocino, November and psilly little mushrooms.

1978, 16mm, color/so, 4m, $10

FOR RICHARD

Music: Richard Moffitt

A portrait of a day with Richard. An adventure through his paintings and music and through San Francisco: from downtown, to the sea and to the center to ring the bell that keeps it all together.

1977-1980, 16mm, b&w/so, 7m, $15

ODYCEKA

Music: Stephen Ruppenthal, Richard Moffit

Shot during a summer of kayacking in Prince William Sound, Alaska, this is a record of that odyssey. Elemental eye music starring lots of water, melting mountains and a few exotic creatures. This film, probably more than any of the others, stays closest to my central vision — something like directing focus to a universal energy dancing through what otherwise appear to be the discrete entities of creation.

Awards: NW Film & Video Festival; Paddling Film Festival, Lexington, KY.

1978-1980, 16mm, color/so, 10m, $20

REMINISCENCE

Music and text: Robert Ashley

This film has one shot (along with several superimpositions) and two points of view — the world as seen from a race car and a woman standing in a doorway looking out over a backyard picnic. My father was a race car driver. My mother was a woman standing in a doorway.

1979-1980, 16mm, color/so, 7m, $15

FURTHER ADVENTURES IN THE NORTH WOODS, INCLUDING RECIPES FOR LIFE ON EARTH, HOW IT ALL BEGAN, AND WHAT WENT WRONG

Text: Corwin Fergus; Music: Stephen Ruppenthal.

Shot during another summer kayacking in Alaska. This film is 25 percent self portrait and 75 percent personal cosmology. Nature imagery is again the prima materia from which I attempt to extract, through juxtaposition and relationship, a more essential substance.

1979-1981, 16mm, color/so, 29m, $40

MAN ON A HORSE

Text: Malcolm Lowry; Music: Jack Bruce and Pete Brown.

The original film adaptation of Malcolm Lowry's *Under the Volcano*. Better than John Huston's version by at least a length.

1980, 16mm, b&w/so, 10m, $20

FRAGMENTS FROM THE RUINS OF FALLEN FILMS AND OTHER FALLOUT

Music: Stephen Ruppenthal

Eleven short films from the editing room floor and recycling bin: THE VOID WARMS UP FOR A MANIFESTATION, SWORDS TO CUPS, WINTER DIES, PRESTIGE, CREATION, IF PUSSIES HAD TONGUES, BYE BYE SEATTLE, ADIOS ANCHORAGE, FLIGHT, A FEW OF THE TEN THOUSAND THINGS and ENDING.

1981, 16mm, color/so, 10m, $20

MARY FILIPPO

PEACE O' MIND

I made this film from some of my own footage and from optically printed sections of educational films from the 1950s. The film is about personal and political isolation, trying to stay "safe at home," but being entrapped there.

1983, 16mm, b&w/so, 10m, $20

WHO DO YOU THINK YOU ARE

In WHO DO YOU THINK YOU ARE I talk about wanting to be a hero and show myself passive and inactive. I've used cigarette smoking and the "heroes" presented in cigarette commercials to suggest that advertising has transformed my desire to act heroically into cigarette consumption. That this particular consumption is self destructive and addictive is important since I want to suggest a link between self destructive behavior and my inability to "be a hero."

The film is a collage of my own footage, "found" cigarette commercials and images filmed from television.

1987, 16mm, b&w/so, 11m, $30

FEEL THE FEAR

The film begins with the lyrics of a song:

> The key to life is your attitude
> make sure you're doin' what you wanna do
> and watch your goals unfold right before your eyes
> change
> you can do it, we can do it
> change.

The film ends with an audio hypnotherapy voice that tells us: "A message will enter your subconscious mind without conscious effort on your part, and so the changes will take place in your life as they should, without effort, without thought, without strain." In between, we see a woman watch TV and drink, while a man tries not to drink, reads self-help books, and wonders if he could not only change himself but lead others. An actress drinks from a remembered coffee cup. Another woman walks through a park and thinks she is competing in a game show or is a detective in a TV drama, until she realizes she is disguised as a priest. She fears becoming like the man she passes lying in the street, but realizes she has become someone who is otherwise able to ignore him. An on-camera commentator recites a string of quotes, both scientific and anecdotal, on hypnosis, alcohol intoxication, acting and the viewing experience.

A lot of scientific and pseudo-scientific explanation, some religious conceptions and a few twisted political images mimic the bombardment of contradictory messages that compete to represent and explain ourselves to ourselves. Images and ideas about alcohol use, television viewing, hypnosis, self-help therapy, acting, mimicry and social responsibility, while connected through metaphoric or formal similarities, reveal illogical, skewed connections of cause and effect. This editing strategy, which forces connections between incompatible images and information, serves to undermine the assured messages, heard throughout the film, and throughout our culture, that both understanding and change are easy.

Produced in part with funds from NYSCA and NYFA.

1990, 16mm, b&w/so, 24m, $60

Videotape compilations for sale:

TWO FILMS BY MARY FILIPPO

Includes: WHO DO YOU THINK YOU ARE? and PEACE O' MIND

WHO DO YOU THINK YOU ARE? was produced in part with funds from the Jerome Foundation.

"Filippo herself plays a woman addicted to smoking who feels guilty for making a movie on that seemingly slight subject when there's a war going on baby .... [S]he thinks she'd better concoct works 'that'll change the world' .... WHO DO YOU THINK YOU ARE? vaccilates between a moralizing impulse and a mocking self-righteousness .... Throughout there's an acknowledgement of the pressure sources ...." — Katherine Dieckmann, *The Village Voice*

"The real hero of WHO DO YOU THINK YOU ARE is the viewer, who is neither demoralized by the futility portrayed nor moralized by a pre-packaged message of salvation." — Parabola Arts Foundation

Awards: Black Maria Film and Video Festival; Atlanta Film and Video Festival, 1988.

PEACE O' MIND is about being "safe at home" and isolated there. This film is made of small fragments, many optically printed from various educational and instructional films from the forties and fifties. The form of the film is circular, and repeating, to suggest a kind of mental entrapment as well as a physical one.

"PEACE O' MIND is a pun on Filippo's desire to give us both a piece of her thought, and a plea for peace both global and personal ...." — Katherine Dieckman, *The Village Voice*

1983-1987, VHS, b&w/so, 19m, $50 Home; $100 Other

Beyond Kabuki by Janice Findley

JANICE FINDLEY

Over the last 15 years, Findley has made a handful of films that practically redefine "obsessiveness." Often using a time-intensive technique called "pixilation" in which live action is shot frame by frame, Findley has created a sometimes goofy, sometimes arresting cinematic world in which women's hair can stand straight up, people float on two feet of air, and brunch among friends can mean eating newspapers and the furniture. Findley's plots are difficult to describe: They are equal parts illusionistic film techniques and the filmmaker's refreshingly untethered imagination.

Describing I AM THE NIGHT: "... if you imagine *Alice in Wonderland* done by a collaboration of '20s expressionist F.W. Murnau, '40s surrealist Maya Deren and contemporary Czech animator Jan Svankmajer, you'll have something of the idea." — Randy Gragg, *The Oregonian*

"Findley's dream-logic is both humorous and unnerving." — Michael Upchurch, *Seattle Times*

"One of the most exciting filmmakers to come along in some time." — Larry Kardish, Museum of Modern Art, NY

My intent is to make narrative films in which the narrative or plot is stripped away to focus on the "underneath." My films are about unspoken things; hidden agendas, undercurrents, subtexts, subconscious fears, buried desires, and most of all they are about dreams — the movies of our minds that we project in our sleep. Using in-camera effects and elaborate costume and set design I've turned my own dreams into films.

Awards and Fellowships: AFI; NEA; Western States Media Arts; Artist Trust; Art Matters; Seattle, King County and Washington Arts Commissions; Humboldt Film Festival; Seattle Int'l Film Festival; CINE; NW Film & Video Festival.

Exhibition (selected): Museum of Modern Art, NY; The Guggenheim; Seattle Art Museum; Toronto Film Festival; National Archives.

TRIPLETIME

Recently added: A raucous score by Paul Hansen. Stop Motion.

A playful exercise in live-action pixilation, this film features a cast driven by appetites so gluttonous that they ingest fruit, forks, and furniture with no difficulty. For dessert, there's a dance of magical absurdity, performed according to random but exquisitely modulated impulses that take hold of books, people and Boris the cat. Watch out for that final sneeze!

1978, 16mm, b&w/so, 5m, $30

A NERMISH GOTHIC

A haunting art-horror film in which a young woman is chased around by a giant, glowing cone (a Nermish), until she retaliates with the aid of her giant hair net. Filmed entirely in stop-motion.

1980, 16mm, b&w/so, 7m, $35

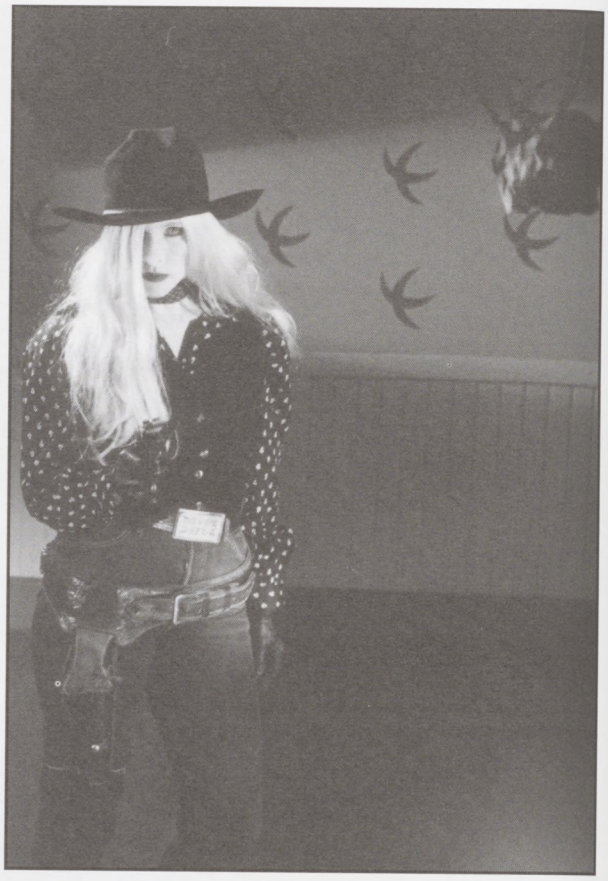
BEYOND KABUKI

Music: Paul Hansen; Actors: Kooch and Pam Walloch Beard; Art Direction: Tim Miller; Costumes: Kooch.

A hypnotic, visual frenzy of Kabuki imagery gone mad; the magical and ritualistic confrontation between a magenta-haired Western intruder and a Japanese recluse turns into a mesmerizing dance for domination. Live actors and objects filmed in stop-motion animation.

"A blend of whimsey and menace." — Greg Olson, Seattle Art Museum

"A startling effort with a technical polish that belies its budget ... an original vision with a life of its own. A large part of its strength is its disquieting marriage of charm and veiled threat. As it builds to its climax, silent samurai warriors unfold like time-lapse flowers." — Mary Brennan, *Seattle Weekly*



I Am The Night by Janice Findley

I Am The Night by Janice Findley

"Characterized by high-voltage visual style and symbolism." — Kathleen Murphy, Washington

"Dazzlingly surreal." — Richard T. Jameson, *Pacific Northwest*

Awards: CINE Golden Eagle, Seattle Int'l Film Festival; 14th Annual NW Film & Video Festival; Alternacon Science Fiction & Fantasy Film Festival.

1986, 16mm, color/so, 10m, $40

I AM THE NIGHT

Featuring Rochell Wyatt, Sarah Peyton, Kathryn Krogstad, Boris the cat. Sound design by Paul Hansen. Live Action.

Liberated from the spatial and psychological confines of consciousness, the film's heroine travels into her own recurring dreamscape, accompanied by a reptilian "chef detective" who will attempt to make sense of it all. Their journey takes them into filmic regions of the Old West, German Expressionism, Film Noir and Monster movies; here transformed into an enchanted, uncharted territory by a unique creative sensibility. By turns threatening, inviting and amusing, this adventure of the mind dares the viewer to enter a world where nothing is easily explained.

"... with dream logic that is alternately weird, creepy and funny .... Roman Polanski meets *Alice in Wonderland*." — Andy Spletzer, *The Stranger*

"It juxtaposes glee and panic as it juxtaposes wildly different film genres. It's a child's picture, in the best way, evoking potent but murky feelings. In its best, darkest, most claustrophobic moments, it conveys that familiar sense of feeling trapped, small, helpless, desperate. Of wishing, for once, you could sleep with the light on." — Mary Brennan, *Seattle Weekly*

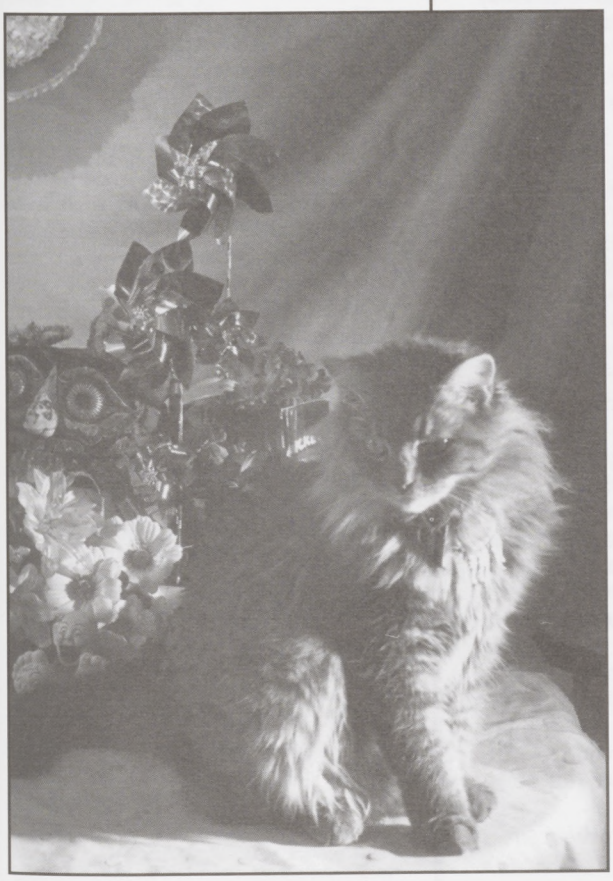
1993, 16mm, color/so, 40m, $150
VHS Sale: $50 Home; $100 Other

FAUX PAW

A cat named F.W. Murnau is the star attraction in this whimsical fantasy, created as a loving homage to Boris, feline performer from I AM THE NIGHT and TRIPLETIME. As Murnau tours a baroque landscape of cherished knick-knacks and thrift-store discoveries, his curiosity takes a celestial leap to the heavens and back again, accompanied by the slow-dance rhythms of Duke Ellington's "Mood Indigo."

"A film postcard ... a pretty apt description of the delicious gaze her camera casts on an altar of icons, flowers, cats, and a disembodied head over the course of the film's four bewitching moments." — Ted Fry, *Seattle Weekly*

1994, 16mm, color/so, 3.5m, $20



Faux Paw by Janice Findley

Videotape compilations for sale:

BEYOND KABUKI AND OTHER FILMS

BEYOND KABUKI: Psychic warfare as you've never seen it! Meticulous stop-motion techniques, brilliant set-design and an eerie percussive score distinguish this unlikely mini-epic about a showdown between a Japanese homebody and a volatile magenta-haired invader. The choice of "weapons" ranges from paper fans to cocktail umbrellas, and as the battle reaches fever pitch, Findley achieves a time-compressed otherworldliness that lingers in the mind long after the victor bats her eyelashes at the camera in shy triumph.

A NERMISH GOTHIC: Recalling the flickering invention of early silent film illusionists, this battle of wits begins simply enough, with the innocent creation of cut-and-fold triangles from a blank sheet of paper. But then reality takes a vacation, leaving a tenacious woman with an unusually large hair-net to defend herself against attack by a large, glowing, very animated cone. The result: a frenzied jitterbug of motion, light and one-upmanship, featuring dance partners that could only be found in the realm of dreams ... or nightmares.

TRIPLETIME : See film description above.

FAUX PAW: See film description above.

Note: All films except FAUX PAW are animated.
1978-1994, VHS, b&w/color/so, 26m, $50 Home; $100 Other

RON FINNE

DAS BALLETT

Music from *Swan Lake*.

Extraordinarily original choreography by Vera Shapely, who subsequently was featured at "The Hip Hugger" in Sunnyvale.

As part of a one-time-only, four-hour theatre event in 1968 for a packed, enthusiastic audience, five dancers (three women and two men) danced their hearts out for our pleasure and maybe their own. In this film the underwear-and-tutu-clad performers rehearse and recreate their triumph.

1968, 16mm, color/so, 5m, $15

DEMONSTRATION MOVIE I

Written and produced by Ron Finne. Directed by Peter Jamison. Music from *Pictures at an Exhibition*.

A companion film to DAS BALLETT. Noted lecturer, Eugene M. Wank, instructs us using a folding chair as a metaphor for life's choices. In this theatre event he shows the audience how to turn their chairs so that instead of facing front, facing the screen, they change to face each other across an aisle in which the innocent, funky ballet will be performed. But his instructions are from the 1950s and the audience discovers that the film chair folds opposite from theirs. He doesn't know this; he just tries to give young people good advice.

Awards: Ann Arbor Film Festival
1968, 16mm, color/so, 4m, $15

KEEP OFF THE GRASS

Concrete audio track: Lyndon Johnson not accepting and not accepting again the 1968 nomination for President training your parakeet to say: "To be or not to be, that is the question," etc.

A collage/concrete/American icon film of the late 1960s. For example, the rodeo: a herd dog hops on two hind legs over another; the stock car race: No. 99 rolls over, a mechanic stamps its hood back down and it re-enters the race; huge plastic promotional figures: the cow, the chicken, the cowboy, the Indian; the peaceful and exhilarating demonstration in San Francisco against war and the hatred it evoked; a flag burns in a comic book; the jug band fools around with larger-than-life-size statues of ancestors — pioneers and soldiers, who stare like dead men back into their own eyes, not ours; soldiers can learn to say "I am going to the movies" in Vietnamese; "US Property" the sign says, "Keep off the Grass";

a sweet lady shows us her ceramic Chiquita banana; a gold-crusted eagle spins into the sun.

1968, 16mm, color/so, 12m, $25

PEOPLE NEAR HERE

"Do something for the camera!" In the late twenties, 16mm home movie cameras became available and the well-off used them through the 1930s. Then the 8mm camera increased participation in the very events it recorded, drawing out the facts of who we are or play at being. In this film, Americans — across stages of life, across decades, in backyards, at a graduation picnic, on a beach and in other ordinary places — reveal silly, happy, intense and sad things about themselves, mostly with exuberance and dignity.

The film is arranged without internal editing of the found sequences.

1969, 16mm, b&w/color/si, 12m, $25

EARTHSPIRIT HOUSE

Water and wind, wind and sand, sand and green things and swimming things slide across their boundaries. The brilliant yellow leaf tumbles across a blue sky, and becomes a white moth in the spray of a mountain stream. Interlocked, structural poems ask direct questions of us. Rusted car bodies sink into the sand. Bleached tree trunks kneel in the dunes. The sea-edge crumbles. Ducks flock in the air like cottonwood seeds floating. The horse, whose kin had fallen and was eroding on sea-edge stones, gets up and trots back up river. A dory fisherman goes out alone on the Atlantic.

Awards: Aspen Design Conference

1970, 16mm, color/so, 15.5m, $30

THE WHALE

Music: Song of the Humpback Whale

In Fall, 1970, around the time of American plans to bomb Cambodia, an eight ton sperm whale washed up mysteriously dead on a lonely Oregon beach. State officials considered it a big disposal problem and ordered the carcass shattered into thousands of tiny pieces with a half-ton of dynamite. This film documents the event.

Shown on West German TV "The International Short Film."

1971, 16mm, b&w/color/so, 7m, $20

TAMANAWIS ILLAHEE (MEDICINE LAND)

A film of the Pacific Northwest, the native people, poetry, history and the forces of change.

"TAMANAWIS ILLAHEE, subtitled RITUALS AND ACTS IN A LANDSCAPE, is an homage to the Indian heritage of the Pacific Northwest and a study in the contrast of how native people used the land, as opposed to European settlers who gradually took it over.

"It is experimental in style, combining time-lapse photography, archive footage, classic photographs by documentarist Edward Curtis, museum artifacts and other image sources.

"The film is a plea for a spiritual reconnection with native forebears and a recognition of their heritage." — Ted Mahar, *The Oregonian*

This film was made possible in part by a grant from the Oregon Committee for the Humanities, an affiliate of the National Endowment for the Humanities.

1983, 16mm, color/so, 58m, $95

OSKAR FISCHINGER

WAX EXPERIMENTS

"[WAX EXPERIMENTS] was ... carefully chosen to represent the variety of ways Fischinger used the sliced wax. First is a sequence of pure wax imagery ... then follows a longer sequence composed of two fragments showing wax imagery combined with overlays of animated circle patterns, and a few moments of pure circle animation (presumably drawn on paper) which were edited in; this sequence makes use of positive and negative images as well as forward and backward printing of the same image. Finally a brief sequence shows some thin line animation similar to that in STUDY 1 and 2 superimposed over a wax background.

"The wax-sliced imagery has a rare beauty and complexity and softness matched only by the later films of Jordan Belson (who, by the way, had never seen any of Fischinger's wax films). It is a shame that Fischinger never returned to this technique during his mature period, although a number of late paintings (*Space Spiral*, *Vortex*, *Space Abstraction*, etc.) show that he kept the feelings and textures of these extraordinary films in mind." — Dr. William Moritz, *Film Culture*, Nos. 58-60 (1974)

1921-1923, 16mm, tinted color/so, 9m, $18.50

STAFFS

"Thousands of feet, mostly positive, few negative, survive of STAFFS ... which, like WAX EXPERIMENTS, covers a variety of different experiments made with roughly the same technique during the Munich period.

"All of them are characterized by the basic imagery of hard-edged parallel bars moving up and down in rhythmic patterns; all were, I believe, prepared with cut-outs from paper or wood .... We see in this film as many as five superimposed layers of imagery, each containing its own separate flowing movement.

"The editing ... is marvelously complex .... This virtuoso visual montage complexity is also seen in [SPIRITUAL CONSTRUCTIONS], SPIRALS, and other films of the Munich period, and seems to be related to Fischinger's ideas of cosmic experience and consciousness." — Dr. William Moritz, *Film Culture*

1923, 16mm, tinted color/si, $22

SPIRALS

"Like STAFFS, numerous reels of SPIRALS survive, many of them duplicate copies of simple footage intended as background elements in more complex films ....

"The first two sequences are so much alike that I have little doubt they were once part of the same finished film. They show scenes basically composed of concentric circular, spiral and radiating patterns moving in such ways that they produce optical illusions of great depth leading off into an eternally distant vanishing point. The editing, like that of STAFFS, contains some two frame intercutting, but primarily concentrates on clever alternations of sequences which suggest point-of-view of a first person camera, as in the superimposition of static dark circles over the dizzying whirlpool to create the feeling that the spectator is actually flying into some infinite vortex. This powerful sequence is a worthy predecessor to the magnificent vortex-eye of RADIO DYNAMICS." — Dr. William Moritz, *Film Culture*

1926, 16mm, b&w/si, 4m, $16.50

MUNICH-BERLIN WALKING TRIP

"In the summer of 1927, Fischinger walked from Munich to Berlin carrying his camera and equipment in a backpack. Along the way, he took single-frame images of certain people and landscapes he encountered. The resultant film survives in a single consistent 100 meter negative copy, of which the last fourth had been cut off by Fischinger himself and placed in one of the cans designated as first priority for transfer to safety film. Fortunately the cut was in the middle of a cluster of similar frames, so I was able to recognize and rejoin the two pieces, and transfer them to a 16mm safety negative." — Dr. William Moritz, *Film Culture*

1927, 16mm, b&w/si, 4m, $16.50

R-1 (EIN FORMSPIEL)

"The title R-1, EIN FORMSPIEL VON OSKAR FISCHINGER survives on two different films, one composed entirely of STAFFS ... and one composed of small fragments of many different experiments — wax, model planets, atoms, etc. — including a great deal of STAFFS footage. For convenience, I will use the title R-1 to refer to this second, mixed film which appears to be a revised version of the first ....

"R-1 probably was a tinted film, and to further extrapolate from the large number of tinted fragments that survive (and also the large number that must have been used in the making of the Gasparcolor tests) it may well have been the multiple-projector film *Fieber* which was mentioned several times in 1926 and 1927 in letters and newspaper articles." — Dr. William Moritz, *Film Culture*

ca 1927, 16mm, tinted color/si, 7m, $22

SPIRITUAL CONSTRUCTIONS

"The film is a 'meditation on violence' and into it Fischinger poured all his loathing of the German penchant for drunkenness and aggression which he had been able to witness firsthand since his early childhood at the family brewery-inns. But at the same time he infuses the film with a serene sense (or experience) of consciousness which manifests itself constantly in new guises — now as a slow-motion animation (perhaps, by the way, the first use of this technique) of a man being kicked out of doors; now as a pair of heads that change themselves into everything from a Neanderthal man to the Munich Paulaner-Thomasbrau logo; now as the method of appearance, disappearance and warping of the ordinary furniture of life; now as the intrusion of alligators and ostriches and other impossible exotica; etc. — that finally transmutes the classic clown-pratfalls into a metaphysical instrument of celebration." — Dr. William Moritz, *Film Culture*

ca 1927, 16mm, b&w/si, 10m, $22

STUDY #5

"For the music to this film, Fischinger chose a popular foxtrot, 'I've Never Seen a Smile Like Yours,' that had appeared as a number in an American musical feature, *The Perfect Alibi*. Fischinger transforms the dance into a fantastic abstract ballet, in which two levels of 'dancers' flow past and through each other: regular and orderly groups of thin-line, hard-edged figures (unmistakably male and female) which move in patterned configurations reminiscent of Busby Berkeley's later choreography, and extremely fluid, plastic figures which constantly change their consistency and size — fluttering, surging, swirling, melting across the screen like drops of water liberated from the laws of nature." — Dr. William Moritz, *Film Culture*

1930, 16mm, b&w/so, 3m, $16.50

STUDY #6

"This little gem, next to STUDY NO. 8 the best of the black and white studies, combines a jolly popular air with a clear statement of the profound mystical imagery exploited in Fischinger's later works, especially RADIO DYNAMICS.

"The music is a fandango, 'Los Verderones' by Jacinto Guerrero, and the figures truly dance to the catchy rhythms, but beyond the barest requirements of choreography, there are two consistent patterns of interwoven imagery — one of flying objects in the warping currents of space (either inner or outer), and the second of the eye as a center of focus — half target, half mandala giving off waves of vibrations. These two images (represented by broad, fluid forms sweeping across the frame in fluctuating clusters) are linked by a pattern of dots that split like atoms again and again, sometimes seeming like a dynamic interchange between matter and space, and sometimes like darting points of focus or fragmentation of vision by the cosmic eye." — Dr. William Moritz, *Film Culture*

1930, 16mm, b&w/so, 2m, $16.50

LOVE GAMES (LIEBESSPIEL)

"LIEBESSPIEL has a classical simplicity unique among Fischinger's work, with a clear sense of phrasing, development and beautiful spatial construction which mark it as his most perfect transcreation in a visual format of the basic musical ideas of melody and harmonies as they might occur in a song or lyrical air. It is significant in this respect that his efforts here were apparently not tied down to a specific piece of music, but rather bent on re-creating in visual terms certain pure concepts best known otherwise through music.

"The action is frankly and simply erotic, in the way tantric mandalas are often sensuous in expressing the yin-yang, male/female duality principle. The reproductive conclusion is exquisitely beautiful in its balanced form." — Dr. William Moritz, *Film Culture*

1931, 16mm, b&w/si, 2m, $16.50

STUDY #7

"For STUDY NO. 7, Fischinger found in Brahms' 'Hungarian Dance No. 5' a perfect vehicle for his optical experiments. On one hand, the sharp, fast rhythms are an ideal counterpoint for Fischinger's first complete exploration of absolute darkness as a space matrix, with hard-edged shapes twisting, flickering and curving through it, rushing past the viewer, razor thin, with astounding illusions of depth. On the other hand, the sensuous gypsy violins are played off against soft but solid shapes that curl about each other with rich geometric languor. Altogether the images are an excellent culmination of the basic visual concepts Fischinger had been working out in the first six studies, wherein the figures gain a modicum of interest in themselves, but function primarily as tracers of complex space constructs. Conceived, charted and executed like the rest of the black and white studies with thousands of separate charcoal drawings on paper, the classically simple effects here are no less amazing in their own way than the astounding multiplicity of STUDY NO. 8." — Dr. William Moritz, *Film Culture*

1931, 16mm, b&w/so, 3m, $16.50

STUDY #8

"... Fischinger did not have enough money to buy the rights for the second half of Dukas' 'The Sorcerer's Apprentice.' Despite the lack of the finished ending of the music, this study remains the most complex, most stunning, and for the artist the favorite and most important of the black and white films.

"Fischinger makes no attempt to tell Goethe's story of the magician's helper (Disney was to do that ten years later) but instead he uses the textures and movements of the sounds themselves as the jumping off point for creating an especially rich world in which a multiplicity of forms and movements perform in a deep environment." — Dr. William Moritz, *Film Culture*

1931, 16mm, b&w/so, 4m, $16.50

STUDY #9

"This was the first film of Oskar's work which was worked on by someone else, in this case, his brother Hans. The basic designs for forms and movements were all [made] by Oskar, and Hans was assigned to complete the sequences, filling in the shadings on the outlined shapes as an apprentice, learning exercise.

"The images in STUDY NO. 9 are synchronized with Brahms' 'Hungarian Dance No. 6,' probably in response to the success of STUDY NO. 7. The graceful figures perform charming choreography which makes STUDY NO. 9 one of the most pleasing of the series. The most memorable moment is a sequence in which dots and rays bounce off a semicircle, flickering and dividing in conscious interplay with their own afterimages, a further extension into pure optics of Fischinger's ideas about atom-splitting." — Dr. William Moritz, *Film Culture*

1931, 16mm, b&w/so, 3m, $16.50

COLORATURA

"KOLORATUREN (COLORATURA) was commissioned by Froelich Film as a trailer to [its] feature *Gitta Discovers Her Heart*, starring a popular operetta singer ... Gitta Alpar. One hears Gitta singing, but sees only Fischinger's abstract designs ....

"The film was ordered as a rush job, and had to be delivered in three weeks. Fischinger locked himself in and worked steadily, completing it on time. Yet despite the rush, it shows no lack of care, no signs of haste. It is just as complicated and detailed as the other black and white studies, in fact containing the most sensational sequence in the whole series — the whirlpool and wipes that accompany the final high note." — Dr. William Moritz, *Film Culture*

1932, 16mm, b&w/so, 2m, $16.50

STUDY #10

"Oskar Fischinger had begun working on the ballet music from Verdi's opera *Aïda* about the same time as his work on 'The Sorcerer's Apprentice' for STUDY NO. 8. Family affairs and commercial business interrupted the work late in 1930, and the charcoal drawings for the first minute of the film lay idle for several months until later in 1931 when Oskar's younger brother Hans was assigned to fill out and execute the rest of the piece.

"Although following the plans Oskar had already charted, Hans tended to render the shapes with the sharper, more streamlined style he had worked out on STUDY NO. 9. Furthermore, he went back over some of Oskar's charcoals and added details with grey tempera. The result is an exciting synthesis of the styles of the two artists — Oskar's loose, flexible and soft images with Hans' tight, hard-edged images." — Dr. William Moritz, *Film Culture*

1932, 16mm, b&w/so, 4m, $16.50

STUDY #11

"The elegant music of the minuet from Mozart's 'Eine Kleine Nachtmusik' provides a slow, luxurious and refined showcase for Fischinger's rococo spatial movements which emerge as ribbon-like strips undulating, furling and uncoiling, less like 'dancers' than the figures in some of the other studies, and more like actual manifestations of the music itself." — Dr. William Moritz, *Film Culture*

1932, 16mm, b&w/so, 4m, $16.50

STUDY #12

"STUDY NO. 12 is pure Hans Fischinger. ... Hans' streamlined, eel-like figures execute slow movements to the 'Torch Dance' from Rubinstein's *Bride of Corinth*. The leisurely pacing makes this an excellent companion-piece to Oskar's STUDY NO. 11. A comparison will remind us (among other observations already noted with STUDY NO. 9 and NO. 10) that Hans tends to treat the screen as a relatively flat area with the figures moving on a shallow stage or plane surface, whereas Oskar handles the screen as a window opening on deep, dark space with figures moving through it in three dimensions." — Dr. William Moritz, *Film Culture*

1932, 16mm, b&w/so, 4m, $16.50

CIRCLES (KREISE)

Music: Grieg and Wagner.

1933, 16mm, color/so, 3m, $16.50

MURATTI GREIFT EIN

Music: Bayer's "Doll Fairy." A commercial for Muratti cigarettes.

1934, 16mm, color/so, 3m, $22

SQUARES

Color reconstruction from original drawings.

1934, 16mm, color/si, 2m, $18.50

COMPOSITION IN BLUE

"COMPOSITION shares the same jolly atmosphere as the commercials, but whereas each of Fischinger's previous films had utilized only one basic animation technique, COMPOSITION IN BLUE bursts forth with half a dozen different new techniques — mostly involving pixilation of three-dimensional forms ....

"The basic format of the film centers around solid objects moving about in an imaginary blue room. Fischinger delights in setting up conditions so that the audience makes associations with probable or 'real' everyday happenings, and then extending the analogy beyond the limits of possibility, bursting the bubble of the audience's credibility. In the opening scene, Fischinger is careful to show the red cubes entering the 'room' through a door, so we will identify with this as a plausible situation. Then he subtly introduces a mirror as the 'floor' to the room, again gaining our confidence in this special but logical reality. Then, at the climax of the film, a cylinder pounds on the mirror-floor and creates circular ripples as if the floor had suddenly turned to water, something that pushes us, with a rush of delight, out of the realm of reality into a joyous world of sheer, absurd fantasy." — Dr. William Moritz, *Film Culture*

1935, 16mm, color/so, 4m, $22

MURATTI PRIVAT

Music: Mozart's "Turkish Rondo." A commercial for Muratti cigarettes.

1935, 16mm, b&w/so, 3m, $16.50

ALLEGRETTO

"Visually, ALLEGRETTO is very rich indeed. Fischinger's fascination with the new (to him) technique of cell animation led him to experiment with multi-layered see-through constructions which are more diverse and complex on the surface than those in most of his other films. At the same moment, one sees a background pattern of two overlapping concentric radiating circles, comet-like figures, sparkling and stretching diamonds, a row of teeth-like triangles gliding down one side of the frame like a liberated soundtrack, and other sensuous or mechanized motifs, each moving independently. The colors are California colors — the pinks and turquoise and browns of desert sky and sand, the orange of poppies, and the green of avocados. The figures work themselves up into a brilliant and vigorous conclusion, bursting with skyscrapers and kaleidoscopes of stars/diamonds, and every facet of the chic Hollywood design of the thirties. It is a celebration, plain and simple, of the American lifestyle, seen fresh and clean through the exuberant eyes of an immigrant." — Dr. William Moritz, *Film Culture*

1936, 16mm, color/so, 3m, $16.50

AN AMERICAN MARCH

"Fischinger felt very depressed about the Disney Studios, and recalled in a very negative light the factory production methods, prescribed style, hyper-conservative taste and failure to experiment that he had encountered there. ... Ironically, AN AMERICAN MARCH, the first film he completed after his job on *Fantasia*, is the most Disney-like of all his works, with the representational image of the American flag dominating the film.

"Fischinger used the common Disney style of hard-edged, outlined figures painted on cells, but he carried the technique far beyond Disney's limits and made it an integral part of the meaning of the film. Fischinger has chosen to discuss the idea of America as a melting pot, and he shows this literally by causing the elements in the film — form and color — to melt." — Dr. William Moritz, *Film Culture*

1940, 16mm, color/so, 3m, $16.50

RADIO DYNAMICS

"I believe this to be Fischinger's best film, the work in which he most perfectly joined his craftsmanship with his spiritual ideas into a meaningful and relatively faultless whole. No music distracts from the visual imagery which moves with sufficient grace and power of its own.

"The film has the structure of yoga itself: We see first a series of exercises, only exercises for the eyes or the sense of vision — fluctuating and stretching rectangular objects; then we see a statement of two icons representing meditation, one an image of flight into an infinite vortex defined by finite movement, and the other an image of two eyes' irises opening and expanding/contracting while between them grows a third eye of inner/cosmic consciousness. After a brief introductory exposition of these three themes, each is repeated in a longer, developed version, the exercises working themselves up into complex stroboscopic flickers, and the hypnotic rhythms of the expanding/contracting eyes unite with the motion of the passing rings of the vortex, making the flight become a two-way, inward and outward, flight with the vortex as the eye of the observer as well as the eye of the universe." — Dr. William Moritz, *Film Culture*

1943, 16mm, color/si, 4m, $18.50

MOTION PAINTING I

"The oil-on-plexiglass technique of MOTION PAINTING NO. 1 has been described in the main text. By all odds so delicate and difficult a process for a ten-minute film might well have resulted in a failure or a weak film. At one point, Fischinger painted every day for over five months without being able to see how it was coming out on film, since he wanted to keep all conditions, including film stock, absolutely consistent in order to avoid unexpected variations in quality of image. Thus it is a tribute to Fischinger's skill and artistic vision that MOTION PAINTING NO. 1 turned out, in fact, excellent.

"Volumes could be written about this film which stands in length and complexity as Fischinger's major work. It is perhaps the only one of his films which is truly and completely (or purely) abstract (or absolute). Its images are actors in a complex being which modulates and transforms itself before our eyes, an object and an experience at the same time, something we must feel and contemplate, and meditate through." — Dr. William Moritz, *Film Culture*

1947, 16mm, color/so, 11m, $30

TV COMMERCIALS

MUNTZ TV and OKLAHOMA GAS.

"The MUNTZ TV commercial was painted in the same technique as MOTION PAINTING NO. 1 (but consciously limited to shades of black, white and grey), and at its best moments, with the same vigor and brilliance." — Dr. William Moritz, *Film Culture*

1952, 16mm, b&w/so, 2m, $16.50

Note: All the above films are available for sale. Inquire for price.

Videotape compilations for sale:

CONTEMPLATIVE FILMS OF OSKAR FISCHINGER

Includes: SPIRALS, STUDY #6, RADIO DYNAMICS, SPIRITUAL CONSTRUCTIONS, LIEBESSPIEL, MOTION PAINTING

1930-1943, VHS, b&w/color/si/so, 30m, $130

HOLLY FISHER

APPLE SUMMER

Portrait of artist Donn Moulton at work and play, laced with a personal meditation on art-making. Filmed in Maine, Cambridge and New York City.

Camping in Maine with friends evolved into a spurt-framed portrait of one of these characters, painter Donn Moulton. Footage of Moulton in his studio is intercut with expressionistic material (composed in camera) from Maine, to become a personal exploration of creative process. The rough-edged, cross-cut, free-wheeling form reflects ways in which my notions of art-making differed from Donn's, while simultaneously expressing his own high energy, humor and good nature.

"Fisher's films reflect an extraordinary combination of technical virtuosity and personal expression." — Richard Peterson, Director, USA Film Festival

Exhibition: Robert Flaherty Film Seminar, 1974

1974, 16mm, b&w/so, 25m, $50

GLASS SHADOWS

Choreographed play of real and reflected images, mostly of the filmmaker. Also involving window frames, a pane of glass, light projected by the rising sun, and the sporadic pulse of a leaky kitchen faucet. My studio, Cambridge, Massachusetts.

"... Fisher is light-handed, but not in the sense of frivolity or even the purely random, for there is also a sense of estimation and hypothesis in her selected camera gaze. Can one be both spontaneous and disciplined, motivated by theory, but charged with the risks of multivalent inspiration in a camera movement (as are great Oriental brush painters in their gestural craft)?

"... I find [GLASS SHADOWS] a film that challenges feminist theory to expand its vocabulary and judgment to include not only a mode of negative critique, but also a more positive exploration of visual pleasure, a direction that more of us now are anxious to pursue." — Maureen Turim, *Journal of Film and Video* XXXVIII

1976, 16mm, color/so, 25m, $50

CHICKENSTEW

Assisted by Ron Blau.

Re-enactment of a mellow evening with friends — a narrative film ... in which synchronous sound, a static camera, a shiny cookpot, friends, and an old wood stove conspire in a game of hide-and-seek with the spectator involving point-of-view and film illusion. A watched pot?

1978, 16mm, color/so, 10m, $20

FROM THE LADIES

Filmed in the multiple-mirrored women's bathroom of the New York City Holiday Inn — a space designed exclusively for me (a woman), which seemed simultaneously attractive and repulsive, and in which the most visible object was myself looking at myself, looking at .... In pursuit of contradictions. FROM THE LADIES is an orchestration of tensions resulting from this dialectic between myself as filmmaker and as film subject/object/woman.

The structure combines formal and narrative means to delineate a pursuit of contradictions. The picture is lush and fluid, funny, vulgar, and highly repetitive, as the work records an increasingly obsessive exploration. Tempo is articulated through shot duration, and shifts in conjunction with game-playing with real and reflected images, active and passive tenses, levels of subjectivity and abstraction. The track superimposes random mechanical sounds and an intermittent running narrative from conversations with Evelyn, the hotel theater ticket salesperson, over a chant-like chorus made from processed interviews with hotel cleaning women.

1978, 16mm, color/so, 25m, $50

THIS IS MONTAGE

While learning to type, and inspired by a passage from Sergei Eisenstein's *Film Form*, this work about film and language simultaneously affirms and contradicts his theory of film montage. The film lies somewhere between an homage to and a wink at Eisenstein.

1978, 16mm, color/si, 7m (18fps), $10

THE WILDWEST SUITE

Each of the four parts derives from the optically-printed recycling of a single roll of regular 8mm original shot while on a car trip through the Southwest USA with my husband and three step-children, summer 1978. In the course of the work cyclical image-phase structuring procedures are developed which variously combine accidental and highly determined factors, and which result in a multi-dimensional process of interfacing. The SUITE tells the story of its own making, while each successive part results from looping procedures which extend space and time to place the spectator in an increasingly direct eye/mind relationship to the film presence.

PART I: AMARILLO AND PART II: WESTCLIFFE STAMPEDE

AMARILLO: An improvised weave of images snatched from the roadside while driving through Amarillo — windmills, Winnebagos, billboards, seat belts, step-children, landscape. Spontaneous printer manipulations involving play with time, movement scale, interior/exterior, frame:image ratio, etc., combine with a totally irregular looping procedure to result in a continual recurrence of frames and images within a random and ever-shifting context.

WESTCLIFFE STAMPEDE: From material shot at a small annual Colorado rodeo. A less improvised work in which a reorganization of the original frame combines with a looping process to focus on rhythmic patterns, shapes, and forms, of cud-chewing bronco bulls and other rodeo memorabilia. Within this repetition and interweave of imagery, a process of interfacing emerges involving foreground/background, past/present, memory/anticipation.

Note: Parts I and II are distributed on a single reel.

1980, 16mm, color/si, 14m (18fps), $28

PART III: GHOST DANCE

Derived from film shot while descending Arizona's Canyon de Chelly. Here a highly systemic procedure of recycling maximizes the phenomenological possibilities that occur with the consistent use of this interfacing process.

As a record of our descent from rim to Navajo ruins on the canyon floor, GHOST DANCE has intrinsic narrative underpinnings: through double-exposure (in the original material), a reorganization of the 16mm frame into a cross-section of adjacent 8mm frames, and a strict progressive looping procedure, image-phase sequencing creates a balance of fragments from time/past and time/future. The spectator is immersed in a continual interchange of memory and anticipation; in seeking an equilibrium within this flux s/he is placed in a state of on-going presentness.

1980, 16mm, color/si, 25m (18fps), $50

PART IV: BLUE MOVIE

Conceived as a visual duet for parallel double projection, BLUE MOVIE is a coda which synthesizes formal themes and strategies used throughout the SUITE within an intuited and lyrical format. Imagery is once again gathered from a moving car — a slice of horizon at twilight, sunset, a small white cloud, craggy sandstone landscape, faces and a rear-view mirror. The lateral montage emphasizes the horizontality of the Southwestern landscape.

1980, 16mm, color/si, 16m (18fps), $32

Special Package: Parts I-IV can be rented together for $100.

SOFT SHOE

Filmed in Romania, Germany and Paris, including images from Documenta 6, Kassel, W. Germany; and from the Beaubourg Museum, Paris. Swinging udders, convent, nude descending, woman walking, Dachau, voices in a bread shop .... Optical printing links East with West in a mosaic of layered and shifting images. This film is about walking, and about memory — personal and collective. While the subject of SOFT SHOE is precisely modulated, any meaning is carefully left open.

"Its fracturing of the frame and the repetition of images are both kaleidoscopic and Muybridgeian .... At times the frame looked like a fragment of a David Hockney photo-montage and at times, coupled by the mood of the piece and the soundtrack, it felt like a multi-screen Bruce Baillie film. It reverberated with many things in my mind." — Ricardo Block, Consultant, Jerome Foundation

Funded by the Jerome Foundation.

Awards: Ann Arbor Film Festival; Sinking Creek Film & Video Festival; Athens Int'l Film Festival. Parabola selection, 1987.

1987, 16mm, color/so, 20m, $60

MICHELE FLEMING

TROPICAL DEPRESSION

For twelve years I lived in Florida. The longer I resided there, the more I noted the difference between the way I viewed the state, and the way tourists and natives saw it. This contradiction is the basis for TROPICAL DEPRESSION. The film is a collection of sound and image ... any element which suggested the mood or tone of my vision was considered. The result is an intensely personal perspective ... a Florida postcard, so to speak; however, one that I don't expect you would find in a souvenir shop on Clearwater Beach.

"... TROPICAL DEPRESSION uses images from Florida's boom to create an alternately elegiac and terrifying manic essay on the Sunshine State's ersatz paradise. The potent, recurring image of a grainy billboard picturing the Solarcaine lady wincing in masochistic pleasure as she sprays her parched, carmine hide is the film's most telling motif." — Linda Dubler, Curator of Film, High Museum of Art

1987, 16mm, color/so, 10m, $15

LEFT-HANDED MEMORIES

"Like any worthwhile piece of art, LEFT-HANDED MEMORIES can be read several ways. Images of frames and framed materials recur. Pages of a dictionary flip by, and it is here that the viewer can see a reference to Will Hindle. Entry words echo his film titles — BILLABONG, CHINESE FIREDRILL, etc. A soft-focus female nude, reminiscent of an Edward Weston photograph, becomes increasingly scratched as the footage runs, a memento mori of the plastic material itself. Much, the film tells us, is beautiful, and much will be forgotten. As the tail of Hindle's CHINESE FIREDRILL runs in an exquisitely small horizontal strip across the bottom of the frame, the last light flares, signaling the end, and the quiet title, "for Will," appears, I feel that, yes, it is beautiful, and not forgotten. Not quite yet." — Tom Whiteside, *Independent Spirit*, Spring 1990

Awards: Best Experimental Film, 28th Annual Ann Arbor Film Festival (also included in national tour); Best of Festival, ARTSWATCH Film and Video Festival; Silver Medal Award, Charlotte Film and Video Festival; cash award, 21st Annual Sinking Creek Film & Video Festival; Director's Choice, 10th Annual Black Maria Film and Video Festival (also included in national tour).

16mm, color/so, 15m, $20

ROBERT DANIEL FLOWERS

TV

A film for the TV generation. Your TV is alive and it's smarter than you think. "Just sit back and let loose your inner self."

Exhibition: Ann Arbor Film Festival; Dogs of Film.

1987, 16mm, b&w/so, 3m, $10

THE GARDEN OF EDEN

A chaotic, but methodical journey through the realities or unrealities of the mind of an individual desperately reaching for an escape from the industrialized modern society in which he is engulfed.

Exhibition: Ann Arbor Film Festival; Athens Int'l Film Festival; Humboldt Film Festival; Kent State Film Festival; Dogs of Film.

1988, 16mm, b&w/color/so, 8.5m, $25

ADAM WENT ON TO TILL THE SOIL ... BUT WHAT EVER HAPPENED TO EVE?

A vision of Eve in a greenhouse paradise. Discontented, she takes a bus to the city while Adam is in the fields. There, she assumes the position of barmaid and occasional stripper in a sleazy nightclub that is the prime target of an apocalyptic fire. This is a reaction against the concept of the fall of humankind as presented in the holy Bible, which in most Christian circles places the blame completely on Eve herself. The absurdity of this idea and the film itself should be recognized.

Exhibition: Ann Arbor Film Festival; Kent State Film Festival; Dogs of Film.

1989, 16mm, b&w/color/so, 11m, $25

ARE THERE FAIRIES DANCING ON THE LAWN? ... AND IF THERE ARE, CAN I CATCH THEM IN A NET?

The religious existence constructed in four stages. A progression of events. Each scene is allegorical, a puzzle of symbology, from the initial cause to its extinction and finally to its representational aftermath. It is a personal vision of the realization of the confines of religious dogma and their eventual defeat and the realization of residual traces left over after its destruction.

The average shot length is one minute without cut or camera movement. Each is intended to be meticulously analyzed or simply watched without loss of attention. It is a reaction to the quick-cutting, rapid-fire sequences of shots currently the norm. It is an attempt to slow the pace to a noticeable level.

1990-1991, 16mm, b&w/color/so, 25m, $50

WAR-HEADS

A dark, militaristic satire (that isn't funny) structured in four ordered parts of equal value: Commercial, Stealth, Funeral and Ritual. WAR-HEADS is primarily composed of found images originating on video and re-photographed with high-contrast color and b&w film. Sections of found audio are used in their entirety with only slight deviation. An Amiga computer is used to alter, edit and arrange a preconceived list of words. A cassette tape loop of a broadcast test pattern creates a binding adhesive in which nearly all spoken dialogue is interwoven.

1993, 16mm, b&w/color/so, 15m, $40

NINA FONOROFF

BIG STORY

Through an assortment of traveling mattes, ellipses and non sequiturs, the remnants of a story begin to emerge: a conspiracy of three men who represent an institution flaunt an "official" discourse derived from the news media and incriminate themselves in the process. The strident voice of a newspaper hawker announcing the day's headline is set against a series of glass buildings that constitute, presumably, the scene of a crime committed by an unknown assailant against no one in particular."If everything — life, news, fiction — is reduced to a story that is told in a set formula, then nothing has meaning anymore." — Robert Hawk, Film Arts Festival

Award: First Prize, SF Art Institute Film Festival, 1987

Exhibition: Visual Studies Workshop, Rochester, NY; SF Cinematheque; Film Arts Festival.

1984, 16mm, color/so, 10m, $20

SOME PHASES OF AN EMPIRE

Using footage rephotographed from the Hollywood spectacle *Quo Vadis*, this film is a densely layered montage on the themes of power, sexuality and aggression. Rather than a "deconstruction" of the film from which it is derived, its overall effect might better be described

as "decomposition" or "derangement" of the original elements. Culled from a variety of recordings of spoken texts (including "Rebecca of Sunnybrook Farm") and music (the *Hary Janos Suite* by Kodaly), the soundtrack is edited in a manner that underscores the rhythm of the images, and alludes to the presence of unconscious associations with the story of the original film.

The Emperor meets his demise through the agency (the voice) of a wicked Queen, whose lust for power is equalled only by her capacity for destruction.

Award: First Prize, SF Art Institute Film Festival, 1987

Exhibition: Visual Studies Workshop, Rochester, NY; SF Cinematheque; Catskill Center for Photography, Woodstock, NY.
1984, S8mm, color/so, 9m, $20

DEPARTMENT OF THE INTERIOR

I had been thinking about the nature of "echo," as both an acoustical and visual phenomenon. I had hoped to defamiliarize material which seemed to adhere to the demand for wholeness. My aim was not to "represent" or "express" a particular state of mind or emotion, but to endeavor to generate a set of possibilities for new connections between sensory experience and the experience of meaning.

"... a richly mysterious film ... black and white rooftops, barren trees, an apartment complex and a parking lot twist and turn into positive and negative imagery, and a negative sun blackened the sky .... The melodious voices were stopped in their tracks and reversed so that audio decay became the attack and attack became decay. The film had the look of an animated Moholy-Nagy photogram in its silvery abstraction. The dramatic shifting of tones and sounds was disorienting and started me thinking of new approaches, not only for film but for perception in general." — Mark Durant, *Artweek*

"Evokes a profound sense of loss and sadness. It is on the brink between eloquent discourse of an interior crisis and ranting madness." — John Columbus, Black Maria Film and Video Festival, 1986

Awards: Honorable Mention, Black Maria Film and Video Festival, 1986; First Prize, Onion City Film Festival; Experimental Film Coalition, Chicago, 1987.
1986, 16mm, b&w/so, 8.5m, $25

A KNOWLEDGE THEY CANNOT LOSE

The film concerns the death of my father and the ways in which I was partially able to come to terms with his loss. It is largely about my effort to construct, through memory, an impression of how his life influenced mine and the lives of other people. There is footage of my father taken over the years, images of his handwriting in the form of his journals and letters I'd received from him, scenes of myself reading from his journals and footage shot from television. The soundtrack consists of diverse material: audiotapes that were recorded in my family when I was growing up, testimonials of people who had grown close to him in the last years of his life, Yiddish folk songs. I was obliged to search for and select traces of my father's life from fragmentary evidence, never able to assemble a complete "portrait."

The film is concerned with tensions that arise around the notions of fact versus fiction, truth versus falsification, and in making it I was dealing with the grieving process by experiencing the effect of looking at images of a person who is dead. The theme of a Jewish tradition is also central to the film, as conveyed through music and storytelling, and the idea that knowledge of a cultural tradition can be passed on from one generation to the next, but must necessarily be transformed in the process.

"Her searching attitude suggests that with the loss of her father came a questioning of the role, not of a particular father, but the father figure — a refusal of authority, and an appreciation of her father's cycles of learning, teaching, learning. As Danny Kaye, playing Hans Christian Andersen, tells a group of children the story of a piece of chalk that saw itself as the source, not the transmitter of knowledge, one senses Fonoroff's sorrow at the loss inherent in the film image, and a yearning for the source of the image, not just its projection." — Kathy Geritz, Pacific Film Archive

Awards: Grand Prize, Black Maria Film and Video Festival, 1989; First Prize, SF Art Institute Film Festival, 1990. Shown on "Independent Focus," WNET-TV, NY.
1989, S8mm, color/so, 17m, $45

ACCURSED MAZURKA

Obsessive journal entries, clinical reports, varied sources of music, and a series of watercolors depicting a pierced and bleeding brain are among the many elements that make up a narrative around the occasion of mental breakdown. Instruments of electrical transmission are metaphors for the diseased brain, as reconstructed by a woman who has lost her reason, her body, and her foothold in personal identity. The unseen protagonist at first attributes her illness to repeated hearings of a Chopin mazurka on the radio. Radio static, a telephone switchboard gone awry, a woman imagistically redoubled playing the accordion become points of departure for a rant situated in the remembrance of a mental state so extreme as to make impossible any attempt at representation. Like an overwound mechanism, her account is eclipsed by images and sound that derail the story's trajectory. The reports of a series of practitioners on the patient's symptoms and "progress" reveal the ineffectuality of conventional mental health treatment while the patient offers hyperbolic excesses in describing her experience. On the road to recovery, she searches for possible causes for the lapse of sanity. Her provisional understanding makes reference to a 1963 home movie of her family dancing on the lawn of their house: "It is not for me to ransack scenes of the past for clues or explanations ... so, let these people dance in place ... they have done nothing wrong ... there is no culpability to be found among these shadows."

"A collage virtuoso, Fonoroff uses the enveloping sound of music from movie melodramas and gothic radio plays plus a third-person, softly spoken voice over to bind wildly diverse images: home movies, off-the-TV detritus layered opticals with colors so delicate they look hand tinted. ACCURSED MAZURKA is an excavation of female sexuality that loses its dangerous edge only when it shears off onto a neatly framed chronicle of therapeutic experiences." — Amy Taubin, *The Village Voice*

Award: Juror's Choice Award, Black Maria Film and Video Festival, 1993

Exhibition: Museum of Modern Art, NY; American Museum of the Moving Image, NY; Pacific Film Archive.
1994, 16mm, color/so, 40m, $85

PAUL FORRER

I started off doing public access television as a teenager and went on to the University of Wisconsin — Milwaukee after receiving an arts scholarship from the Liberace foundation. I completed my MFA at the California Institute of the Arts. Currently, I am the director of the film/video program at the College of the Canyons in Los Angeles.

As an artist, I have had my work shown in a variety of international exhibitions. My most recent major project has been my graduate thesis, "The Least Remembered City," which is about historical amnesia in Los Angeles. It received critical review from the *Los Angeles Times* and has played at many venues throughout Southern California.

CAMEO GUN

CAMEO GUN is semi-autobiographical cycling through my interpretation of life: birth, childhood, adolescence and the attempt to understand adulthood (where I was when I made the piece). The drone is the gap yet to be filled in by what may lie ahead as film affords the luxury of the impossible guess. (Presented at the 36th Annual Ann Arbor Film Festival, 1998)

1995, 16mm, b&w/so, 8.5m, $25

SU FRIEDRICH

COOL HANDS, WARM HEART

A semi-narrative adventure in which one woman confronts several others, as they each perform typical feminine hygiene rituals on a crowded city street.

"Building on proverbs, metaphor, and the principle of a radical feminist imagination, Friedrich creates a world in which women's private rituals become public spectacles. Filmed in the streets of New York's Lower East Side, COOL HANDS, WARM HEART works through questions of danger, attraction, violence, and, ultimately, the transformative power of bonding between women. This work is an unusually original vision, re-imaging public space as a sort of Cool World inhabited by women of daring." — B. Ruby Rich

Award: Special Merit Award, Athens Int'l Film Festival, 1980.

Exhibition: Women's Film Festival, NY, 1981; Women's Film Festival, Munich, 1982.

1979, 16mm, b&w/si, 17m, $40
VHS Sale: $150

SCAR TISSUE

I combined simple, repetitive images with varying amounts of clear and black leader in order to notate as precisely as possible the essential rhythms and emotions of midtown Manhattan, while simultaneously undermining them. SCAR TISSUE concerns the chaste being chased and the captor being captive.

"... powerful and economic. Setting out to film street activity, Friedrich ends up with basically two images — women's legs skittering in high heels, and men's midsections, hands folded self-righteously across stuffed shirts or planted belligerently in pockets. Juxtaposed, the two appear as if from totally different species; the film left me with a yen to see one of those heels planted splat in the middle of one of those bellies." — Amy Taubin, *The Village Voice*

Exhibition: Whitney Museum of American Art, 1987; Rotterdam Film Festival, 1988.

1979, 16mm, b&w/si, 7m (18fps), $18

GENTLY DOWN THE STREAM

Constructed from fourteen dreams taken from my journals. The text is scratched directly onto the film, so that you hear your own voice as you read. The "framed" images accompanying the words are of women, water, animals and saints, which were chosen for their indirect but potent correspondence to the text.

"... her films (particularly the celebrated GENTLY DOWN THE STREAM) signalled an important change that was occurring within the evolution of experimental cinema ... [I]t demonstrates her considerable technical talents and formal creativity." — Bruce Jenkins, *Millennium Film Journal*

"The film portrays a dreamscape where society's conflicts step on stage in muted, mysterious forms." — Kathleen Hulser, *In These Times*

"What's so striking is her use of film to create a language which corresponds materially to the semi-conscious state between dreaming and waking." — Jo Comino, *City Limits*, London

Exhibition: Osnabrück Media Arts Festival, 1983; Women's Film Festival, NY, 1983; Women's Film Festival, Montreal, 1985; Haifa Int'l Film Festival, Israel, 1985; Experimental Film Festival, Argentina, 1983.

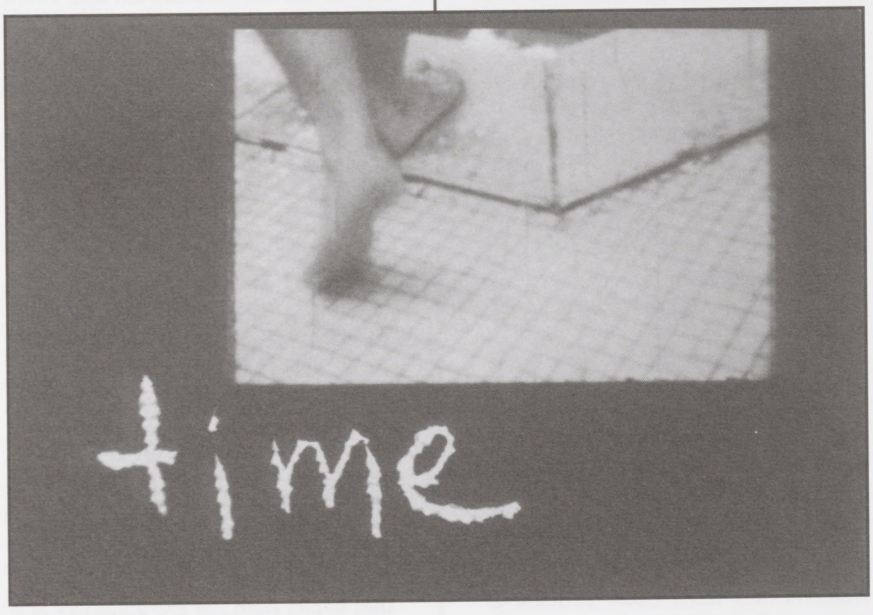
1981, 16mm, b&w/si, 14m (18fps), $40
VHS Sale: $195

BUT NO ONE

As in GENTLY DOWN THE STREAM, I began with a dream, but this time the words appear alone, on black, scratched in a more variegated style. They create images and rhythms independent of the filmed images, so that you "read to the beat." The filmed images of construction workers, prostitutes, firefighters and fish for sale are quite familiar, while the text describes a nightmare whose characters are all implicated in a terrible conflict. I couldn't decide who to "blame" for the dream, so the fat boy, the women, the babies and myself all became suspected and inspected through the making of the film.

"... it threatens like an unlit alley." — Barbara Kossey, *LA Artweek*

"Vernacular but tough-minded images



Gently Down the Stream by Su Friedrich

are laced together with a sharply etched, poetic text which conveys high-powered metaphors and the pensive, paradoxical and gentler side of her thoughts and feelings." — Lindley Hanlon, *Millennium Film Journal*

1982, 16mm, b&w/si, 9m (18fps), $22
VHS Sale: Inquire

The Ties That Bind

An experimental documentary about my mother's life in Nazi Germany and her eventual marriage to an American soldier. In the voiceover, she recounts her experiences, while the images portray her current life in Chicago, the assembly of a model German house, contemporary peace marches, archival footage of Germany, sensationalist newspaper headlines, her first years in America, and much more, woven together to create a dialogue between past and present, mother and daughter.

"The best of the New Directors/New Films Festival. ... The film is an original: a moving and courageous tribute from a child to her mother's beleaguered memory." — David Edelstein, *The Village Voice*

"... the ties that bind are not only the supposed benevolences of motherhood, but also the repressive dictates of the Fatherland .... In effect the film is like a court transcript of a mother brought to trial (albeit kindly) by her own daughter ... [I]t connects its effective literalism with a group of complex issues: the shifting attributes of memory, the repression of familial contempt and the economy of fascism." — Barbara Kruger, *Artforum*

Exhibition: New Directors/New Films, Museum of Modern Art, NY, 1985; Whitney Museum of American Art Retrospective, 1987; Women's Film Festivals in Montreal, Rome, and Holland, 1984-1986; Festival of NY Independent Films in Haifa, Tel Aviv and Jerusalem, 1986.

1984, 16mm, b&w/so, 55m, $145
VHS Sale: $275

Damned If You Don't

"... a real prize. Beautifully shot in black and white, it blends 'conventional' narrative technique with impressionistic camerawork, symbols, and voiceovers to create an intimate study of sexual expression and repression. [It begins with footage from] a stylist old potboiler about an isolated convent, whose tale of passions leashed and unleashed provides the leitmotif for a young lesbian who watches it and the lonely nun she pursues and seduces. As the two women's lives come closer to joining, voiceovers from the biography of a 16th century lesbian nun and the reminiscences of a woman's closeted romances at a Catholic school flesh out the theme. ... When the two women finally meet and make love, the woman's careful unwrapping of the nun's complicated prison of clothing is both foreplay and liberating metaphor. The film is as hypnotic as a dream." — Andrew Rasanen, *Bay Windows*

"... passionate and genuinely innovative ... a lyrical evocation of the mystery of memory and the development of sexual identity." — Amy Taubin, *The Village Voice*

"... as good humored as it is daring." — Scott Macdonald, *Film Quarterly*

Awards: Best Experimental Film, Athens Film Festival, 1989; Best Experimental Narrative Film, Atlanta Film and Video Festival, 1988.

Exhibition: Biennial Exhibition, Whitney Museum of American Art, 1989; film festivals in NY, Chicago, Los Angeles, SF, Toronto, Winnipeg, London, Creteil, Denmark.

1987, 16mm, b&w/so, 41m, $140
VHS Sale: $295

Sink or Swim by Su Friedrich

Sink or Swim

Through a series of twenty-six short stories, a teenage girl describes the childhood events that shaped her ideas about fatherhood, family relations, work and play. As the stories unfold, a dual portrait emerges: that of a father who cared more for his career than for his family, and of a daughter who was deeply affected by his behavior. Working in counterpoint to the forceful text are sensual black and white images that depict both the extraordinary and ordinary events of daily life. Together, they create a formally complex and emotionally intense film.

"SINK OR SWIM is the kind of non-commercial but accessible film that throws a new and startling light on familiar subject matter." — Michael Upchurch, *Seattle Times*

"[A] personal chronicle about language, memory and Dad that strikes hard, and deep." — Manohla Dargis, *The Village Voice*

"Much of the richness of this autobiographical film, whose honest engagement with essential human dilemmas proves immensely moving, stems from its refusal to make simple choices or settle into unambiguous positions." — Fred Camper, *Chicago Reader*

Awards: Grand Prix, Melbourne Film Festival; Golden Gate Award, SF Int'l Film Festival; Best Experimental Film, USA Short Film and Video Festival.

1990, 16mm, b&w/so, 48m, $150
VHS Sale: $295

First Comes Love

FIRST COMES LOVE is somewhat like an extended musical number, with perfectly choreographed scenes of four traditional wedding ceremonies accompanied by a schizophrenic, but amusing, medley of popular love songs. The celebratory atmosphere is interrupted midway through to remind us that there are still a few countries in the world that refuse to legitimate homosexual unions. The song and dance then proceeds until the happy couples depart, leaving behind a dwindling crowd and a few altar boys, who carefully sweep up the rice that covers the pavement like snow.

The film doesn't attempt to defend or discredit the institution of marriage. Instead, it reveals many subtle emotions surrounding the event and raises questions about how the double standard regarding marriage affects both gay and straight couples.

Exhibition: Festival of Festivals, Toronto, 1991; MIX NYC: NY Lesbian and Gay Experimental Film/Video Festival, 1991.

1991, 16mm, b&w/so, 22m, $75
VHS Sale: $250

Rules of the Road

RULES OF THE ROAD takes a searching look at how our dreams of freedom, pleasure, security and love are often symbolized by one of our favorite objects: the automobile.

"... the light, almost whimsical tone of the film should not blind us to the part of it that is irreducibly personal. Station wagons are everywhere; everybody's got a sad love story. But only one filmmaker, to my knowledge, has Su Friedrich's eye .... With RULES OF THE ROAD, she creates a film like a perfect short story." — Stuart Klawans, *The Nation*

"Filmed with her trademark energy and intensity ... it boasts an uncommon amount of visual and narrative imagination." — David Sterrit

"Friedrich makes elegant road kill of her emotional fixation ... it's a funeral parade for a love that gets comically, and ironically, stuck in traffic." — Susan Gerhard, *The San Francisco Bay Guardian*

Exhibition: Premiere, New Directors/New Films, Museum of Modern Art, NY; Melbourne, Sydney, Wellington, Toronto, Vancouver, NY, Philadelphia and SF film festivals.

1993, 16mm, color/so, 31m, $120
VHS Sale: $275

Note: All videotape sales are for institutional use only.

Paula Froehle

Paula Froehle is an independent filmmaker working in Chicago. She has been making films for over ten years which have been funded both regionally (Illinois Art Council and Chicago Arts Council) and nationally (National Endowment for the Arts) and have screened/won awards at numerous festivals, including the Ann Arbor Film Festival, the London International Film Festival, the New Zealand Film Festivals, the Tampere International Film Festival, Finland, the Houston International Film Festival, the Mint Museum of Art, the Baltimore Art Museum and others.

In addition to her own films, she is an Assistant Professor at Columbia College, Chicago and has directed music videos and music-related films for Atavistic, a Chicago-based production company.

My films investigate issues of identity and boundaries of the self, particularly of individuals in crisis situations. Extreme close-up cinematography, optically printed montages and intricate soundtracks coalesce to form an intimate analysis of limitations and contours — historic, public, private and personal. I approach the elements of film in a painterly way, carefully balancing the disparity of image, sound, space, structure and time to heighten meaning, add complexity and more actively involve the viewer. My work is also concerned with the use of "voice" in film — as sound effect, voice-over and text on the screen — to scrutinized assumptions about its authority and sense of truth, utilizing its intimacy and isolation as a method to define new spaces for cinematic communication.

Second Skin

SECOND SKIN is a 16-minute experimental film that explores the struggle to establish and maintain identity amidst the ambivalence of the exterior world. It examines the minute line at which the boundaries of the self are drawn amidst the chaos of the exterior world. Through the juxtaposition of external voices and the solitary voice of an interior world, SECOND SKIN explores the struggle between security and insecurity, confidence and doubt, and the fluctuating perceptions of physical boundaries vs. personal space through an intimate look at a woman's struggle with her agoraphobia.

Award: Atlanta Film and Video Festival

1991, 16mm, color/so, 16m, $40

Spitting Image

SPITTING IMAGE is a three-minute experimental film. It involves a personal narrative about the struggle to free oneself of the haunting memories of one's past. Its title is intended to convey both the literal and the connotative meanings of the words — SPITTING IMAGE, connotatively, meaning to be of one's likeness; literally, a "spitting" image would be one that mocks or repulses the viewer. The imagery is a quickly edited montage of references to the past optically printed in an attempt to reconstruct them in a more suitable form.

1992, 16mm, 3m, color/so, $15

Note: SECOND SKIN and SPITTING IMAGE may be rented together for $50.

Flicker (Unsteady Motion)

Utilizing the optical printer to manipulate cinematic space and combine discrete images and text, FLICKER unites aspects of both experimental and narrative to examine the public and personal edges of existence. Inspired by Barthes' essay "The Death of the Author," FLICKER challenges the hierarchy of authority between image, voice and text through the experimental juxtaposition of all three. Through the story of an aging man near the end of his life, FLICKER explores issues of individuality as defined by memories, history and daydreams. FLICKER takes the audience on a journey of the interior — of recollection and remembrance, of life lived and carried on, of the constant wavering of life/death, inhale/exhale, love/loss.

Funding: NEA Regional Program; CNTV; Illinois Arts Council; Chicago Department of Cultural Affairs.

Flicker by Paula Froehle

Award: Honorable Mention, Best of Fest Tour Inclusion, Rochester Film Festival; Finalist, SxSW Film and Media Conference.

Exhibition: New Zealand Film Festival; Brisbane Exposure Festival, Australia; Mint Museum of Art; Charlotte Film Festival; Tampere Int'l Film Festival, Finland.

1995, 16mm, color/so, 7m, $30

FEVER

Director, Editor, Cinematographer, Optical Printer: P. Froehle

FEVER is a visually dense, poetic exploration of the bond between a mother and child and the interruption of illness. Inspired by the open creativity and free-association of children, extreme close-ups of quotidian objects, distorted "synchronous" sounds, and floating text intermesh to convey the fluctuation between security and danger, confidence and doubt when a child falls ill.

FEVER is the latest installment in a series of films — short poetic pieces exploring personal experience as well as the integration of image, text and sound on the screen. Experimental in form, they are visual poems — integrating poetic structure with image and sound to develop an experience not quite like film, not quite like poetry, not quite like sound art, but a hybrid of these forms. The other films in this series include FLICKER (UNSTEADY MOTION) and SPITTING IMAGE.

Funding: City of Chicago Department of Cultural Affairs

Awards: Juror's Award, 37th Annual Ann Arbor Film Festival; Juror's Prize, Indiana Film and Video Festival.

Exhibition: Third Annual Arts Festival, Nagoya, Japan

1998, 16mm, color/so, 6m, $35

JACQUELINE B. FROST

PACIFIC LIGHT

A lyrical celebration of light dancing on the water.

1984, 16mm, color/so, 6m, $15

FAREWELL MY LOVELIES

A spoof on film noir with a lesbian twist.

1985, 16mm, color/so, 10m, $20

THE SEA & ME

An autobiographical film exploring the concept of time and change using the Atlantic and Pacific oceans as metaphors for past and present. Super 8 film and slides are used as memories of the past.

1987, 16mm, color/so, 20m, $30

ONE NIGHT

A narrative film exploring the concept of dream and obsession between two women. A metaphysical connection is implied.

Exhibition: BFI London Int'l Lesbian and Gay Film Festival; Copenhagen Lesbian and Gay Film Festival; Hamburg Lesbian and Gay Film Festival, Germany; Queer Flickering Light, Miami Beach, FL.

1990, 16mm, b&w/color/so, 25m, $40

THE SEARCH

[THE SEARCH] deals with the concept of destiny, a personal exploration utilizing Super 8 films and slides which serve as fragments of memory. A restless, philosophical film.

1992, 16mm, color/so, 18m, $35

BRIAN FRYE

ESSAYS TOWARD A NATURAL HISTORY

"Man possesses the ability to construct languages capable of expressing every sense, without having any idea how each word has meaning or what its meaning is — just as people speak without knowing how the individual sounds are produced. Everyday language is a part of the human organism and no less complicated than it. It is not humanly possible to gather from it what the logic of language is. Language disguises thought. So much so, that from the outward form of the clothing it is impossible to infer the form of the thought beneath it, because the outward form of the clothing is not designed to reveal the form of the body, but for entirely different purposes." — Ludwig Wittgenstein

"A system is a dictionary, and not a single word can be omitted from it." — Louis Aragon

1997, 16mm, b&w/so, 15m, $20

SALLIE FUCHS

IT SCARES ME TO FEEL THIS WAY

This is a strange and disturbing first film by Sallie Fuchs documenting and commenting on her condition as a bulimic (an eating disorder that generally involves huge food binges followed by throwing up). The filmmaker does not step out of her frame of mind as a bulimic, but aggressively defends her way of life to the family members who appear in the film and the film viewers she addresses. Shot in black and white and harshly lit, the film can thrust its subject jarringly close to us, yet at the same time keep its cover and distance. Images of Sallie Fuchs, her long thin arms bound at each wrist by a stack of heavy bracelets, displaying her prowess at toilet plumbing following a customary throwing-up session after dinner, or rolling a skeleton across her own stark rib cage, become unforgettable. This is not a film where the medical/psychological subject of bulimia is presented, analyzed, packaged and mediated by an outside observer; it is a self-portrait, a strong expression of the maker's pride, anger, and suffering.

Awards: Suffolk County Film Festival, 1988

1987, 16mm, b&w/so, 11m, $25

ROBERT E. FULTON

STARLIGHT

A Tibetan Lama. His disciple. The disciple's wife, young boy and terrier. An old tugboat crossing the Mississippi River. A man in his seventh month of solitude. His hermitage built by his own hands. The man's bloodhound; his cat. Clouds crossing the Continental Divide. A mountain stream. A girl. The sun.

1970, 16mm, b&w/color/so, 4.5m, $1

PATH OF CESSATION

"A transition from a static study of a Nepalese courtyard to a swirling collage of exotic overlay. This is quite an amazing film." — Calvin Ahlgren, *San Francisco Chronicle*

"We are not tricked into the belief that we've visited Tibet by proxy. Here is the wonder of your works, Bob: that you know, always, whatever part of the World you bounce light off, you are in yr. own backyard ... albeit all these strange (and familiar) creatures move thru that infinite 'yard' of yr. mind. How simply wonderful .... Each film a growth: all of the same spirit. What more can I say but ... Thanks!" — Stan Brakhage

"In PATH OF CESSATION the image that is communicated to us by Fulton is a highly mystifying one. Rather than analyze, or enter into a dialogue with the Tibetan culture that he photographs, Fulton has succumbed to it, and through the process has presented us a work of great surface, as well as formal, beauty.

"Fulton seems to choreograph the rhythms of movements within the frame in relation to the movements of the camera. Furthermore, his skill as an editor established a highly dynamic and kinetic sense of rhythm in the pacing of the shots themselves." — Lucy Fischer, *The Soho Weekly News*

1974, 16mm, b&w/color/so, 15m, $10

ALEPH

"Omniscient perspectives shoot vibratory gleams through human projectors statically displaced across the screen. Superimpositions at fever pitch falling apart and compressing into new molecular lattices. Peripheral fantasies imagine forth collusioned destinies. A yin/yang interchange makes light's transparency into density, while the darkness metamorphoses into thin lucidity. Hands in peristaltic motion grasp and release, conjuring interstitial embroideries. Landscapes yield their own maps in topographical patterns.

"In ALEPH, Fulton has committed to a single projector modality and achieved a focus which permits exegesis of unlimited interpretation. ... The perceiver's REM synchronizes with frame flow in a conflict-integrating rhythm. New spiraling links are forged from points plotted, then abandoned, then reconnected across the hierarchies.

"The temporal corollary of this gap-bridging strategy makes the film a summation of the history of cinema, a theater for the screening of all potential films, both made and unmade." — Christine Tamblyn

1982, 16mm, b&w/si, 17.5m, $35
VHS Sale: $20

WILDERNESS: A COUNTRY IN THE MIND

Dedicated to Ansel Adams. Directed and filmed by Robert Fulton. Produced by the Wilderness Society. Music by Timothy Marquand.

Nature is our common impressional and biological ancestor. Its history is now, an open book of essences which we have largely, through the intervention of the industrial state, forgotten how to read. This film is a return to immanence, a restorative immersion, and does what film is best at: inducing a mood of informative ecstasy.

"... with nature, the highest 'technique' is an invisible technique, a highly complex process that appears in its final rendering as being supremely simple and harmonious." — Charles Bolte

"While watching Fulton's WILDERNESS ... my heart sang, soul cried and spirit flew with pride in realizing the perseverant and impeccable resource fullness of the human spirit in reminding me of an aspect of my nature which I had denied." — Terry Toole

"The aerial sequences are wonderful ... there is a tremendous feeling of *life* in the flow of water and clouds ... magnificent and marvelously planned. ... I like the rapid juxtapositions of details." — Ansel Adams

1984, 16mm, color/so, 20m, $15
VHS Sale: $20

RUNNING SHADOW PART ONE

"In RUNNING SHADOW PART ONE Fulton's camera is like an alien light-sensor taking a 20-minute plunge to earth to investigate places where earth, air and water meet. We see rushing streams, crashing waves, butterfly flutters and waves of amber grain, all caressed by flashing sunlight.

"Describing arcs and rotations, the camera is in constant motion. The screen is filled to overflowing with rapid frames and super-impositions. The soundtrack, roaring like a thunderstorm at ground zero, is made from sometimes altered natural sounds and is punctuated by bird and insect sounds.

"Seeing RUNNING SHADOW PART ONE is like soaking in a hot tub and then jumping into an ice cold pool." — Barbara Kossy

1987, VHS, color/so, 20m, $30

RUNNING SHADOW PART TWO

"In RUNNING SHADOW PART TWO Fulton has become the Almighty's cinematographer. It glows with intimacy. The love of the earth is fused with the love of humankind. The people of the Carribean and the natives of Peru are shown performing everyday acts charged with meaning by the camera's clarity and slow motion.

"The camera continues is rotations and arcs (defined by Fulton's arm length), in consort with turning cartwheels and rolling barrel hoops. We learn that a straight line cannot be created on the surface of a sphere. The camera is free of gravitational constraints allowing the sea to become the sky as a quavering orange sun lowers itself into the sky." — Barbara Kossy

1987, VHS, color/so, 20m, $30

GEOGRAPHY OF HOPE

A visually stunning aerial journey throughout the American Southwest with Robert Fulton, filmmaker/pilot extraordinaire accompanied with a mystical soundtrack by Joakin Bello. Never has there been such a diverse and highly original view of an America that is mysterious and spiritual. Visit the high desert plateaus, the river canyons and Rocky Mountain wind-swept peaks with Fulton as he takes your breath away and renews your sense of timelessness.

"Induces a sense of mystical flight across an ancient land ...."

It is the landscape of a mysterious Earth, awesome in extent, mythic in dimension, a provider of nutrients and philosophies and sustainer of physical laws. Witness an untrammeled wildness within our collective ancestral home ... you will never be the same. "

VHS, color/so, 27m, $50 Home; $100 Other

STREET FILM PART IV

"STREET FILM PART IV is an odyssey. In its search for the greater meaning of things, the camera portrays (rather than reports) essential human handiwork. Corn is pressed from the cob by worn thumbs, practiced hands spin twine. Doors open. Cattle are branded. A small sparkling plane takes us through the clouds and into the mountains. Everything and nothing is within our grasp. Simple acts are either full of meaning or devoid of meaning. The longest scene in this rarefied look at simple pastimes is of a native woman patting and baking tortillas." — Barbara Kossy

VHS, b&w/color/so, 30m, $35

SWIMMING STONE

Credits: Summit Films.

Fluidity of stone. Subatomic motion asserting a surface. Mind loop wandering. Visitation of sound matrix. Liquid solid. Nature transforms a planetary cycle. Relations of a timeless void.

16mm, b&w/color/so, 14m, $5

VINEYARD IV

Glen Denny observed: "This film is not ocean, it is panther stalking jungle."

Camera flows because it is free to move through space.

16mm, b&w/color/so, 3m, $1

AR GARFIELD

WAY", "WHICH

No man is born into the world whose work is not born with him; there is always work and tools to work withal, for those who will; and blessed are the horny hands of toil.

It's something the teacher says.

Award: People's Choice, Humboldt Film Festival

Exhibition: Ann Arbor Film Festival
1981, 16mm, color/so, 3m, $5

A GARAGE DOOR, PART 1 AND 2

(or coming home to suburbia)

Award: Honorable Mention, Palo Alto Film Festival

Exhibition: Ann Arbor Film Festival
1982, 16mm, color/si, 6m, $12

CINDERELLA SNEEZE

mike brown really cracks up in this one.

Exhibition: Ann Arbor Film Festival
1986, 16mm, color/so, 3m, $5

B.F.D.

blurry fuzzy dogs

into canine cosmic consciousness and out again, play real loud

or big fucking deal.

Award: Ann Arbor Film Festival
1987, 16mm, color/so, 6m, $12

A GARAGE DOOR, PART 3

A structuralist film of a garage door. The last of the "Coming Home to Suburbia" series, maybe.
1987, 16mm, color/si, 4m, $8

TORNADO

Variety of images and light using different film stocks picked off the editing room floor with arbitrary sound.
1987, 16mm, color/so, 3m, $5

ELLEN BANKS

Ellen Banks is a painter who lives in Boston. Her method of bringing original musical scores to the canvas is explained in this fragmented documentary taking place in her studio and galleries.
1989, 16mm, color/so, 6m, $15

DAYS OF DAN

Dan took a picture of himself every day — a review of the looks like of the '80s happenings in our lives. Chicago Filmmakers award winner.
1992, 16mm, color/so, 5m, $10

2 PAGE R

Sound by Lauren Weinger.

A delightful rotoscope animation of people and the everyday timeless things we do.
1992, 16mm, color/so, 2.5m, $5

DAVID GATTEN

HARDWOOD PROCESS

A history of scarred surfaces, an inquiry, and an imagining: for the marks we see and the marks we make, for the languages we can read and for those we are trying to learn. Reproduced by hand on an old contact printer resulting in individual, unique release prints.

"... David Gatten, in his film HARDWOOD PROCESS, proposes that the scarred surfaces of our physical world are actually the visual dimension of secret languages and exotic vocabulary. HARDWOOD PROCESS traffics in chemically manipulated and optically reprinted images of this world. Marks on scruffy floor boards, swirls of dust and fallen hairs, weather bruised walls of an old barn, words etched into film, vividly colored and solarized windows, fields aglow with otherworldly light, lover's hands feeling lover's hands, painterly abstraction that borders on blind light, the darkly voided screen itself — Gatten mindfully, imaginatively, poetically, generously regards these marked realms not as chaos, not as visual noise, but as enigmatic languages." — Zack Stiglicz

Awards: Grand Prize, 35th Ann Arbor Film Festival; Grand Prize, Onion City Film Festival, 1997; Juror's Citation, 16th Black Maria Film and Video Festival.

Exhibition (selected): Pacific Film Archive; Chicago Filmmakers; Impakt Film Festival; Millennium, NY; Anthology Film Archives and others.
1996, 16mm, color/si, 14m, $40

WHAT THE WATER SAID, NOS. 1-3

The result of a series of camera-less collaborations between the filmmaker, the Atlantic Ocean, and a crab trap. For three days in January and three days in October of 1997, and again, for a day, in August of 1998, lengths of unexposed, undeveloped film were soaked in a crab cage on a South Carolina beach. Both the sound and image are the result of the ensuing oceanic inscriptions written directly into the emulsion of the film as it was buffeted by the salt water, sand, rocks and shells.

"Bypassing half of the usual mechanical needs of filmmaking, Gatten instead uses nature as his recording device. The film is, indeed, about process, but also about nature as both subject and author ... the process yields a stunning range of results: at times quiet and lyrical, at others the scratching is so dense that it

hardwood process by David Gatten

leaves a nearly white screen and a loud roar, evoking the waves crashing on shore. ... The overall feel is amazingly organic and seems to defy the random action of the ocean's weathering — it seems structured, following a predetermined pattern: one almost senses an underwater intelligence in its formation." — Patrick Friel, Chicago Filmmakers

Award: Director's Citation, 18th Black Maria Film and Video Festival

Exhibition (selected): Pacific Film Archive; Chicago Filmmakers; Art Gallery of Ontario; Ann Arbor Film Festival; Impakt Film Festival; Millennium Film Workshop, NY; Images Festival; Athens Int'l Film Festival; THAW99; Art Institute of Chicago; The Moving Word Film & Poetry Exchange.

1997-1998, 16mm, b&w/so, 16m, $50

Dave Gearey

Once Again

A humorous, stop-animated homage to Vermeer's lady friend, who, in expectation of a telephone call, looks out the window.

"The setting, a stark, angular room, the costumes, the lighting and the broken rhythms of the film had a surreal quality that reminded me of the paintings of Rene Magritte." — Joseph Ornato, *The Hartford Advocate*

Exhibition: Dance and Film Festival, Art Gallery of Ontario, 1977

1974, 16mm, color/so, 4m, $10

Footage

"Gearey has made a series of films of [Dana] Reitz dancing. Gearey is a poet with a camera and his touch is everywhere, in every frame, and he touches us with a strong feeling for nature. In FOOTAGE he has made an unusual and beautiful film of Dana Reitz's bare feet. It's a wonderful feeling to have feet discover themselves running, digging into mud and sand, at the water's edge, in the sunlight, caressing air and casting shadows. He's got a poetic visual style and it has something to do with the way he sees and selects. His textures, pans, cuts and angles are beautifully orchestrated. He crops and concentrates on one thing and allows the film to emerge visually, to take its own shape and texture. It explains more with less ... that is the power of abstraction. All of his films contained these qualities." — Leonard Horowitz, *The Soho Weekly News*

Exhibition: Holland Experimental Film Festival, 1978; Cinema and Dance, Anthology Film Archives, 1980; Filmdance Festival, NY, 1983.

1976, 16mm, color/so, 9.5m, $20

Chet's Garage

Filmed in a garage on Staten Island, New York, this is a portrait of a man and his workplace. It is the kind of place many of us see but seldom look at. I chose to see it in a way particular to cinema. Not a work of film journalism, but a song for the eyes, an Eyesong.

1978, 16mm, color/so, 16m, $30

Gulls Don't Fly on Light

Gulls usually don't fly in movie theaters, but in this case ....

Exhibition: Hong Kong Short Film Festival, 1980

1979, 16mm, b&w/si, 5.5m, $10

Blind Love

Blind love is a passion that eludes temperance and plunges lovers into a darkness that is luminous. In the film, we MAY see the light of their ecstasy. This is no pretty picture: sensuality, desire, pain and loss, all flash and spend their rhythms before the orgasm subsides. The film has been made as a work of silence and of music.

1982, 16mm, b&w/si, 11m, $20

Lightplay

Filmed in New York's Central Park, LIGHTPLAY is a collection of film sketches of ordinary activities: bikes, volleyball, soccer, boats, runners, basketball, baseball and skates. Each section is different in design, expressing the visual temper of that particular activity. In order to express the breadth and richness of visual experience, images shift between being personal, mundane ones to those that are more formal in character. This recognizes how, naturally, our attention shifts back and forth between these somewhat different, if not polar, qualities.

1983-1987, 16mm, b&w/color/so, 28m, $50

Daven Gee

I had hardly spoken a word by the time I turned five — I suppose this means I spent more time watching than talking during those years. Then again, I didn't have much to watch either, at least, not in the way we watch things today — I didn't have a TV, home movies or a theatre nearby.

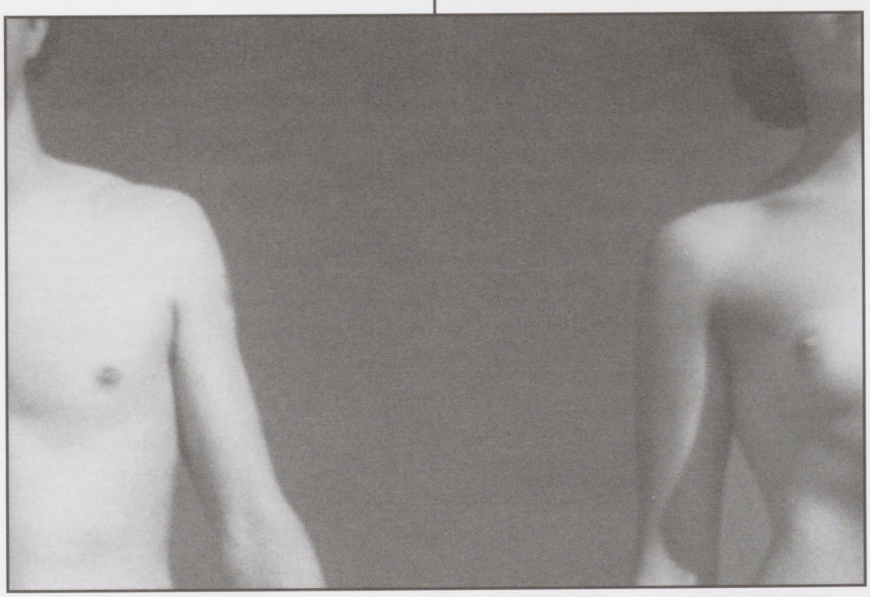
Now I feel like a kid in the world of film — it's the toy I never had — I build with it, make it move, tear it apart, make noise with it, throw it into the air .... Meanwhile, the adult in me uses film to ask questions, to turn facts on their head, to challenge the relationship between storyteller and audience.

As a result, my films might be interpreted as maps to scavenger hunts — their images, gestures and silences are clues to what I've buried deeper underneath.

RISING

Original score: Peter Whitehead

Mischief, found footage, exchanged glances, optical printing and Peggy Lee all help bring a three-generation family



rising by Daven Gee

to life. A contemporary gothic fable, RISING offers something to the family in all of us — musings on suppertime, sex, household chores, coming of age, after-dinner pleasures and finding one's place in the home.

"Eric McNatt and Naomi Sullivan are convincing as a queer Adam and Eve for the '90s." — David Lamble, *SF Bay Times*

Awards: Golden Gate Award, SF Int'l Award Festival; First Place, Marin Film Festival; Merit of Achievement, Chicago Int'l Film Festival.

Exhibition: Sundance Film Festival; Rotterdam Film Festival; Edinburgh Film Festival; Cork Film Festival; Denver Film Festival; Chicago Int'l Film Festival; Film Arts Festival; MIX NYC: NY Lesbian & Gay Experimental Film/Video Festival; Ann Arbor Film Festival; Black Maria Film and Video Festival; Pacific Film Archive; LA Filmforum.

1994, 16mm, b&w/so, 15m, $40
VHS Sale: $50 Home; $150 Other

LABOR

(A collaboration with Dorit Grunberger, Sheila Harrington, Lexi Leban, Becky MacDonald, Michele Simonsen and Betsy Weiss.)

Together seven San Francisco filmmakers explore the emotional, practical and political sides of labor in the '90s: LABOR visits a queer immigrant beautician; a housekeeper in a New Jersey suburb; a sheep rancher in Northern California; a Thai elephant in an American zoo; a young woman waking before work; a multi-tasking ad executive speeding through her day; and workers, past and present, around the world.

LABOR is alternately a documentary, narrative and experimental film stitched together with intertitles taken from the *Oxford English Dictionary*.

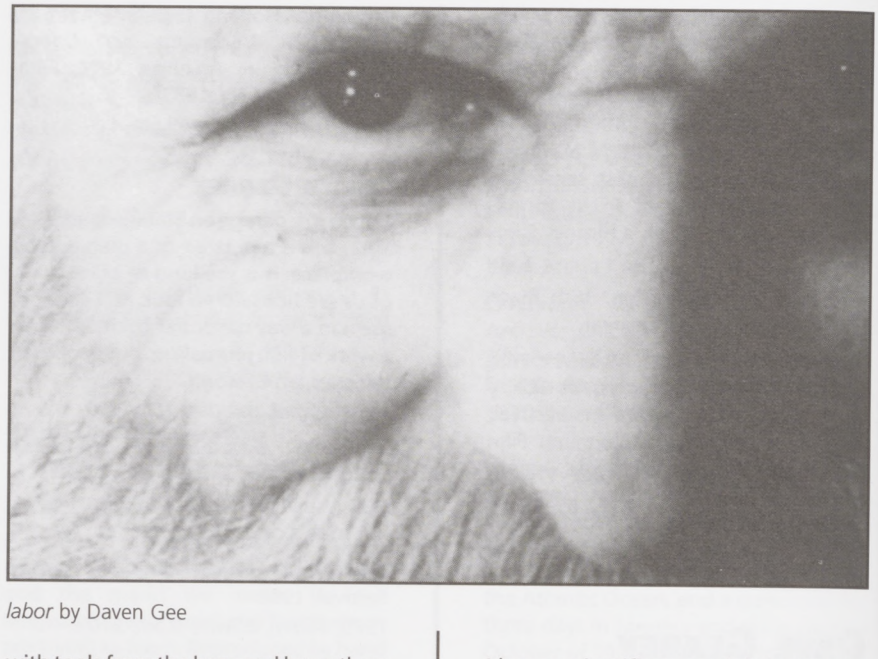
Exhibition: Ann Arbor Film Festival; Mill Valley Film Festival; Film Arts Festival; MIX NYC: NY Lesbian & Gay Experimental Film/Video Festival; Green Mountain Film Festival; *Through the Lens*, WYBE; Free Speech TV.

1996, 16mm, b&w/color/so, 28m, $50
VHS Sale: $60 Home; $180 Other

SOIL

The virtues of the handmade, the labored over and the outdoors inspired me to make SOIL. Armed with a camera and a poem shooting script, I returned home one winter to the family sheep ranch to work and film with my father for several days.

As I edited SOIL, I wanted to invoke the spirit of the ranch so I distressed shots with tools from the barn and hung them in the rain and sun. The film flashes by quickly but I hope it has captured the character of my father and the aging beauty of the ranch.



labor by Daven Gee

Exhibition: Oberhausen Film Festival; Taos Talking Pictures; Outfest, LA; SF Int'l Lesbian and Gay Film Festival; Minna Street Gallery, SF.

1997, 16mm, b&w/color/so, 4m, $20

CHEMISTRIES

Original score: John Steiner

CHEMISTRIES began in a year when talk of genes and the unseen was everywhere — when scientific explanations for personality, disease, sexuality and destiny were simultaneously heartening and disturbing.

I began scientific research into my own life and discovered all kinds of connections: between film and medical technology; between disease and homosexuality; between sexuality and the nature of love; between loving and a broken heart.

I decided to make CHEMISTRIES as an experiment — I scavenged through hundreds of old educational films for images and tested their chemistry in my bathroom, exposing them to seawater, urine, blood, semen and dirt. The film is crude proof of what happens when cells, desire, loss and logic collide.

Exhibition: Film Arts Festival; Mill Valley Film Festival; SF Int'l Gay and Lesbian Film Festival.

1998, 16mm, b&w/color/so, 10m, $30
VHS Sale: $40 Home; $120 Other

chemistries by Daven Gee

ERNIE GEHR

Two very good introductions to my work are *Films of Ernie Gehr*, San Francisco Cinematheque, 1993 (writings by Tom Gunning, Daniel Eisenberg, Susan Thackrey, Robert Becklen, with program notes by Ernie Gehr) and *Ernie Gehr*, Walter McBean Gallery, San Francisco, 1995 (with an essay by J. Hoberman). Both catalogues also contain a selected bibliography. While the catalogues are no longer in print, photocopies of the articles may be obtained by sending an 8 1/2" x 11" self-addressed envelope with sufficient postage for four ounces to Ernie Gehr, 3955 Cesar Chavez Street, San Francisco, CA 94131.

In addition there are a good number of articles on specific films in more accessible publications, such as *Visionary Film* — 2nd Ed., P. Adams Sitney, Oxford University Press; *Avant-Garde Film*, Scott MacDonald, Cambridge University Press; *Film Culture* (magazine) #70-71 (Myrel Glick on EUREKA), #63-64 (Richard Foreman on STILL, and Regina Cornwell on "Works of Ernie Gehr, 1968-1972"). A fuller list of articles can be found in the above mentioned catalogues.

For personal film lecture/presentations as well as print sales and other inquiries, please contact me at the above address. Thank you. — Ernie Gehr

MORNING

1968, 16mm, color/si, 4.5m (16fps), $15

WAIT

"I saw Ernie Gehr's two films, MORNING and WAIT, twice. The first time they seemed like light events. On second viewing Gehr's films began to appear to be two light narratives. ... Two people sitting in a room. Silent. Nothing seemingly happens. They slightly change positions from time to time. Window. Room. Furniture. Action between the frames. And the light, between them, around them, over them. The story is not told by way of usual situations, happenings, actions, emotion clashes, because the story is not the usual one. It's happening on some mental level. The light, no doubt, is the key to it, it punctuates the events, it tells the story, it sets the tone."

"If WAIT were a 19th century 'narrative,' these two people who are now sitting in Gehr's room, no doubt, would be talking, exchanging some lines, performing, going through some psychological bits. No matter how disjointed, surrealistic, or cubist, still they would be going through lines and actions and expressions aimed at revealing their psychology, emotions, ideas. In a later 20th century or early 21st century film, which is where Gehr's film is, the event is transposed to another level and we don't give a damn about these people's emotions or their characters. We are following completely something else, something that cannot be told in words but can be revealed only through certain rhythms of light — emphases, and events of light — something that is happening on a mental level which communicates directly to your thought waves (nerves) and you won't get anything out of it if you try to react emotionally, if you look for psychological keys, or any of that bag. Yes, maybe we should use Richard Foreman's term: Ontological cinema has arrived." — Jonas Mekas, *The Village Voice*

1968, 16mm, color/si, 7m (16fps), $18

REVERBERATION

With Andrew Noren and Margaret Lamarre.

"REVERBERATION is a textured slowing, hollowing and placing. The sound-image relationship is one of the most intense I've experienced: the sound has a mass, it's continuous, rough edged. This thick black and white flecking is equaled by a rocky grainy image (of *bas-relief* not of planes or roundedness). An equation of tone and light is hinted at by constant transformations. Moments, movements are slowed, weighty, solemn yet the film has a beautiful 'However': one sees and hears the whirling atoms beneath the images of streets, buildings, people. These images constitute perhaps a story, a portrait, a looking at, a making of a film of a friend and his friend by their friend." — Michael Snow

"I remember seeing REVERBERATION for the second time at a showing at which it immediately followed a projection of Vigo's *Zero de Conduite*. I think it's generally agreed that Vigo is one of the masters of the world cinema, and I can only say that my immediate reaction was that Gehr's film was in many ways the stronger of the two. REVERBERATION is one of the most rigorous examples I know of that growing body of film that sets out to examine materials in such a way that the 'phenomenon' under consideration finally glows with the grace of a lucid quality of observation which lifts us into the realm of quite genuine 'illumination' at the same time that it asserts ever more forcefully the pre-eminence of the simple 'being-thereness' of the materials under the camera-eye." — Richard Foreman

1969 (revised 1986), 16mm, b&w/sound on tape cassette, 8m (16fps), $42

Serene Velocity by Ernie Gehr

TRANSPARENCY

An "action" movie in which the processes of recording and projecting moving images are the protagonists and the field of action is the screen rectangle within which cinematic ripplings and combustions are offered for immediate sensual pleasure and enlightenment.

1969, 16mm, color/si, 11m (26fps), $22

FIELD

The frame encloses a rush of diagonal streaks in black and white without any distinguishable depth or recognizable imagery. The speed is so great and the optical highlights so homogenous that it is very difficult to determine whether the movement is downward from the upper left corner of the screen or upward from

the opposite corner. I assume that this puzzle is integral to the experience of the film, and furthermore that Gehr deliberately transformed the natural landscape into the very perceptual paradox which Faraday noted in the movement of spinning wheels and which subsequently became the theoretical basis of the phenekistoscope and all subsequent machines for presenting the illusion of movement. ... Nature is so blotted out that we can only take his word for where and how it was shot. Curiously the natural sublime sneaks back into the film by association. The rush of lines and the spires of shadows suggest cascading waters, mountains and pine forests." — P. Adams Sitney, monograph on Ernie Gehr, 1980

1970, 16mm, b&w/si, 9.5m (16fps), $22

Serene Velocity

"SERENE VELOCITY established Gehr's reputation as a major filmmaker of the generation that began exhibiting works in the Sixties." — P. Adams Sitney, *Visionary Film*

"SERENE VELOCITY is one of the few really unique films I have seen during the last few years. It is so emphatically single-minded and complete in its exploration of the various ironies and multiple levels of its imagery that it leaves one stunned. Just when you have settled into a one-groove visual interpretation of the given space you are viewing, Gehr transforms this space in such a way that your awareness of it becomes something entirely different." — Bob Cowan, *Take One*, 1974

"A literal 'Shock Corridor' wherein Gehr creates a stunning head-on motion by systematically shifting focal lengths on a static zoom lens as it stares down the center of an empty, modernistic hallway. Without ever having to move the camera, Gehr turns the fluorescent geometry of his institutional corridor into a sort of piston-powered mandala. If Giotto had made action films, they would have been these." — J. Hoberman, *The Village Voice*

1970, 16mm, color/si, 23m (16fps), $50

Still

"For about sixty minutes, STILL peers through a New York City street level window, watching the storefronts and windows across the way. People come and go, cars pass by, and the space/time are further articulated by the street sounds which are or are not exactly matched to the activity outside. A single tree grows in the sidewalk across the street, rich in foliage — and somehow, the taxi cabs, autos and people who cross the street are sometimes solid, sometimes transparent. ... this very subtle and perplexing interweave of transparency and opaqueness — sends the audience on its way with the feeling they have seen a magician at work. But for me, there are even greater mysteries and secrets in this beautiful film. The basic, root mystery of the evocative object, the evocative mood — which I have been waiting for years to see film come to terms with, and which in my opinion STILL does come to terms with in a significant and important manner.

"STILL is, for me, the first truly Proustian film in which I see mood and atmosphere seem to become slowly crystallized on particular objects — as if the whole framed scene and its mood slowly coagulates into — for instance — the mysterious recesses of the lush foliage of the tree across the street which the breeze slowly stirs .... Gehr has succeeded in making the first 'objectification' of atmosphere film, in which objects and relationships between them end up *radiating* the mood which heretofore I had only been able to think of as a 'container' rather than the contained. The moving and remarkable thing is that in this fifty-odd feet of New York City street front that we view for sixty minutes, nature and dreams of the forest and sky and wind and wilderness end up being more forcibly present than in any film *about* nature and forest and sky, etc. ...." — Richard Foreman, *Film Culture* #63-64

1969-1971, 16mm, color/so, 55m, $90

Shift

"For Gehr, SHIFT broke new ground, hence perhaps a pun in its title. The film is his first to employ extensive montage. The actors are all mechanical — a series of cars and trucks filmed from a height of several stories as they perform on a three-lane city street. Gehr isolates one or two vehicles at a time, inverting some shots, so that a car hangs from the asphalt like a bat from a rafter, using angles so severe the traffic often seems to be sliding off the earth, and employing a reverse motion so abrupt that the players frequently exit the scene as though yanked from a stage by the proverbial hook. A sparse score of traffic noises accompanies the spastic *ballet mecanique*. Not only the action but Gehr's deliberate camera movements are synced to the music of honking horns, screeching brakes, and grinding gears. The eight-minute film is structured as a series of obliquely comic blackout sketches: trucks run over their shadows; cars unexpectedly reverse direction or start up and go nowhere." — J. Hoberman, *American Film*, 1982

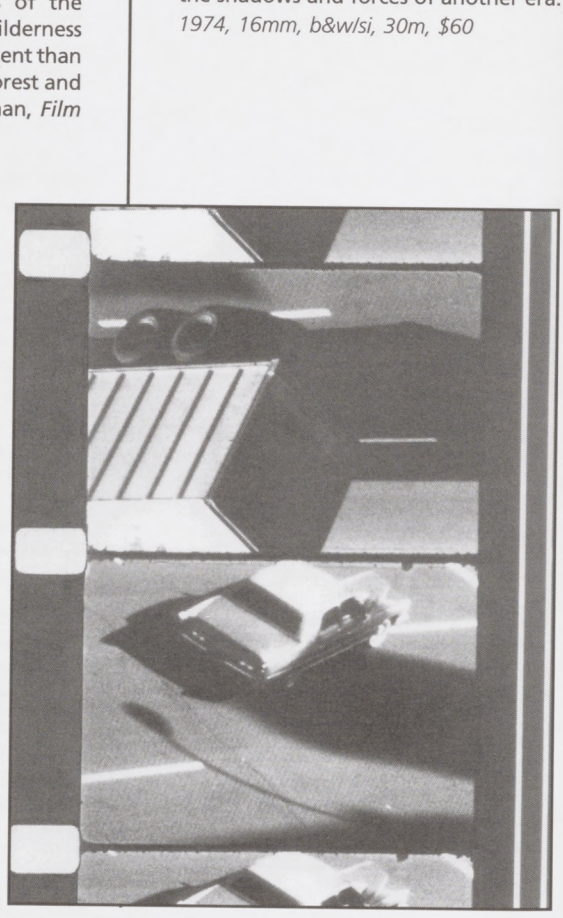
1972-1974, 16mm, color/so, 9m, $21

Eureka

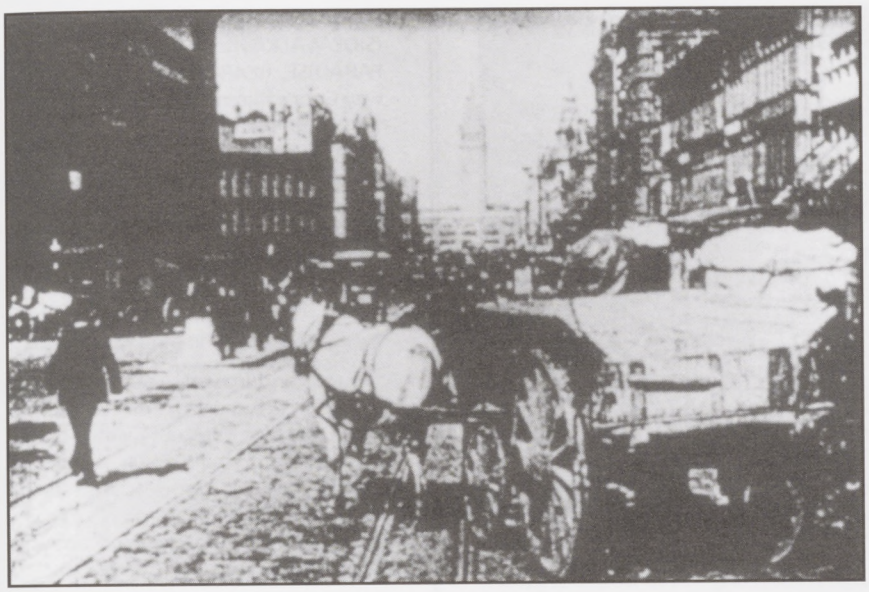
This is a refilming of a remarkable movie depicting Market Street, San Francisco, around the turn of the century. The original film consisted of one long continuous take recorded from the front of a moving trolley from approximately Seventh Street all the way to the Embarcadero. I extended each frame six to eight times, full-frame, and increased the contrast and the light fluctuations.

To some degree, the original film has obviously been transformed, but I hope that this simple muted process allowed enough room for me to make the original work "available" without getting too much in the way. This was very important to me as I tend to see what I did, in part, as the work of an archeologist, resurrecting an old film as well as the shadows and forces of another era.

1974, 16mm, b&w/si, 30m, $60



Shift by Ernie Gehr



Eureka by Ernie Gehr

TABLE

"... TABLE is the celluloid equivalent of a cubist still life. The subject is an ordinary kitchen table, a homely clutter of crockery and utensils. For 16 minutes, Gehr alternates two slightly different fixed points of view, accentuating individual shots through the use of blue or red filters (and sometimes no filter at all). This simple, if painstaking, procedure transforms the image into a stuttering, hypnotic shuffle.

"Difficult to take in on a single viewing, TABLE improves with familiarity. As one learns how to look at it, one's eyes wander around the frame to savor specific details. Some objects appear simultaneously in two positions, others flex their shimmering forms or collide with their neighbors, while a few barely seem to move at all. Because the film was shot over the course of a single day, the light is constantly changing — shadows deepen, and different objects catch the sun. Throughout, Gehr varies the length of his shots. When he picks up the pace, the overall movement resembles an animated cartoon cycle of objects chasing each other around the table. And when he shifts into high gear, the screen starts to flash and ripple, barely able to contain the forces that have been released within it." — J. Hoberman, *The Village Voice*, 1982

1976, 16mm, color/si, 16m (16fps), $32

UNTITLED (1977)

"... a delicious slow pulling of focus over four minutes in which snowflakes, streaming like intercepted chalk marks, fall in front of what seems to be a field, then a pond, and finally is recognized as a brick wall." — P. Adams Sitney, *The Village Voice*

1977, 16mm, color/si, 5m (18fps), $14

MIRAGE

"... surely the most disorienting negation of Renaissance perspective afforded by any since HISTORY." — J. Hoberman, *American Film*, June 1982

1981, 16mm, color/si, 8m (24fps), $25

UNTITLED: PART ONE, 1981

The film is a half-hour series of brief close-ups of people on the street, shot from a high, but still intimate, angle. In a constant interplay of figure and ground, the film shows fragments of feet, heads, hands and elbows against the backdrop of an ancient sidewalk ....

The film is fast on the eye, with many staccato camera moves. But, partially because the people are bundled up in winter clothes, one experiences it as a succession of cushioned jolts — the collision of soft, bulky forces that enter the frame from all directions. There is, however, too much raw human interest in the footage for the film to ever become completely abstract.

"The film is set on a shopping street in a neighborhood heavily populated by elderly Eastern European immigrants — a sort of asphalt *shtetl*. Gehr's subjects use their hands a lot, and these expressive, vulnerable, fleshy sensors take on a life of their own. In one sense, the film is a jagged symphony composed of the most transitory gestures.

"In another, the film is an exercise in Hals-like portraiture in which an entire character is evoked through isolated details ...." — J. Hoberman, *American Film*

1981 (revised 1986), 16mm, color/si, 29m, $55

SIGNAL — GERMANY ON THE AIR

"... SIGNAL is a city dirge, a tensely ominous diary of a visit to Berlin, one of the grimmest loci of twentieth-century consciousness. ... Gehr's visit was not a casual tourist excursion. But for an 'accident' of history it would have been his childhood home. ... On the surface, Gehr's film looks like another exercise in choreographic human, vehicular, and architectural arrangements into formal patterns of conjunction and difference. His means are astonishingly simple: straight camera recording of a central and several ancillary sites, sharp cutting, and indigenous sound recording. But within these parameters Gehr unfolds an elaborate interplay of presence and absence that far exceeds his documentary approach." — Paul Arthur, *Motion Picture*

"[W]hile reintroducing social concerns, SIGNAL does not give us facts about the Nazi period or present-day Germany; Gehr's film is instead about a form of thinking. It addresses the mental processes that might govern looking at a Berlin street, rather than literally explicating present or past. ... Gehr's particular vision in SIGNAL is doubtless inflected by the deep emotions he must have felt in trying to view a city that at one point in its history would have denied his parents life and him birth." — Fred Camper, *Chicago Reader*

1982-1985, 16mm, color/so, 35m, $60

Side/Walk/Shuttle by Ernie Gehr

SIDE/WALK/SHUTTLE

The initial inspiration for the film was an outdoor glass elevator and the visual, spatial and gravitational possibilities it presented me with. The work was also informed by an interest in panoramas, the urban landscape, as well as the topography of San Francisco. Finally, the shape and character of the work was tempered by reflections upon a lifetime of displacement, moving from place to place and haunted by recurring memories of other places I once passed through.

"... Gehr gives us an expansive view of the relationship between architecture, city streets and the movement on them, the medium of cinema, and patterns of thought." — Fred Camper, *Chicago Reader*, February 17, 1995

"We couldn't quite believe our eyes. The straight-forward pans and tilt shots of city street facades and rooftops, now rising and falling in a stately cadence, began to change. The change was not on the sunny panoramic surface of the screen — but in the materiality of the observed world. A nearby rooftop mushroomed up while the sidewalk remained static; streets and sidewalks sheared up to the sky like the cliffs of Yosemite; an upside-down penthouse soared over the San Francisco Bay serenely as a zeppelin ...." — Tony Reveaux, *Artweek*, July 23, 1992

"[T]he movie is pure sensation: it has the effect of a slow-motion roller coaster. The camera's stately swoops and stomach-dropping descents obliterate all sense of gravity. San Francisco is so viscerally and obsessively transformed that Gehr might honorably have titled his movie *Vertigo*." — J. Hoberman, *The Village Voice*, January 12, 1993

Exhibition: SF, NY, Berlin, Vienna and London Int'l film festivals.

1991, 16mm, color/so, 41m, $110

REAR WINDOW

"[A] view from a Brooklyn apartment sublimates Hitchcock's voyeurism into a frenzied engagement with the visible. The film varies exposure or racks focus so that the flickering, spatially ambiguous patterns that press the limits of the frame momentarily dissolve themselves as tree branches or a fire escape or a shadow caught on the screen of someone's laundry rippling in the breeze. 'I cupped one of my hands in front of the camera lens and attempted to make tactile to myself light, color and image,' Gehr explains in his notes, linking the film to his father's death and calling it a 'hopeless attempt' to render the ephemeral tangible." — J. Hoberman, *The Village Voice*

"The variety of these three films (SIDE/WALK/SHUTTLE, THIS SIDE OF PARADISE, REAR WINDOW) reveal the way Gehr's filmmaking eludes classification or simple definition. Because each film occupies such a separate place they continue to shed new light on the scope of Gehr's work." — Tom Gunning, *The Films of Ernie Gehr*

1986/1991, 16mm, color/si (24fps), 10m, $25

THIS SIDE OF PARADISE

"Sounds and images were recorded at the Polish flea-market, Potsdamer Platz, Berlin, autumn 1989, a few days before the Berlin Wall came down. An uneasy, almost sort of carnival atmosphere pervaded the place and like some magical crystal ball, reflected both the past and the future." — Ernie Gehr

"To watch this film is to journey into the underground .... When Gehr inverts his camera, the world turns up-side-down. Heaven and Earth change places. The mud above, the sky below — which side of Paradise, indeed?" — J. Hoberman

"Gehr has used the reflecting surface of the dirty water puddles to undo the separation of what is valuable from what is not valuable. There is no dichotomy of chance and intention, but instead a lived perceptual encounter. ... Value and fact are equally real/equally illusory in this world out of the mud. The filmmaker's clarity of reception to what camera and recorder touch permits existence to whatever is found. ... Displacement becomes the ground for new place. We see a moving foot flare as the film ends ...." — Susan Thackrey

1991, 16mm, color/so, 14m, $32

This Side of Paradise by Ernie Gehr

JANIE GEISER

BABEL TOWN

"In BABEL TOWN Janie Geiser extends her puppet performances to film, creating neither a filmed record of a puppet show, nor an exercise in puppet animation. Instead Geiser uses film and puppets to create a fable that glides between the animate and the inanimate, the miniature and the monumental. Through a window, a Girl escapes from a house where parental conflicts seem to hammer down the roof. Gliding through a dream-like environment, in her newfound freedom she encounters dangerous hurdles: rhythmically slicing scissors and the construction of a massive Tower of Babel, all accompanied by a percussive soundtrack of clicks, clangs, snips, sudden tocsins and tapped-out messages. Returning home, she discovers she has undergone an *Alice in Wonderland*-like change in scale and no longer fits in the confined boxes of family security. Her parents watch their now giant daughter through the window.

"Geiser constructs a truly dream-like nighttime odyssey in which liberation is closely followed by threats, and escape from immediate family conflicts seems only a prologue to an encounter with demonic tools, hammers and scissors, which construct a larger (but still controlling) reality around the wandering Girl. In the Book of Genesis, the Tower of Babel led to the creation of multiple languages, and here the titanic heads that appear behind the tower linked by ribbons inscribed with hieroglyphics evoke an encounter with the power of language which can either further constrict the Girl or truly liberate her. Although she remains outside the house of her original confinement, there seems to be some regret as she explores the now diminutive houses with one hand, like a dollhouse of forgotten games, only to slink away like a surprised burglar as a flashlight beam illuminates her. The space she disappears into is ambiguous, like the freedom and threat she has found on her nocturnal journey. Was it all a dream? The hammering down of reality continues." — Tom Gunning

1992, 16mm, color/so, 7m, $25

THE RED BOOK

Sound Design by Beo Morales, engineered at Harmonic Ranch.

THE RED BOOK is an elliptical, pictographic animated film that uses flat, painted figures and collage elements in both two and three dimensional settings to explore the realms of memory, language and identity from the point of view of a woman amnesiac. THE RED BOOK suggests the ways in which language defines us, and reaches back into dismemberment myths about the creation of different tongues through the breaking apart of bodies (in this case, the woman's body). As the film progresses, the submerged images of her stored memory appear and collide with the present world in circular rhythms, and there is a sense of irretrievable loss.

"Images appear as in a graceful collage: glimpses of words are written in white vanishing ink; a woman is drawn in outline, as if she were a paper doll made of red construction paper. Everything is red, white, black, or gray in this smashing little film, which has graphic flair and a surrealistic edge." — Caryn James, *The New York Times*

THE RED BOOK was shown as part of the 1996 New Directors/New Films Festival at the Museum of Modern Art in New York.

1994, 16mm, color/so, 11m, $30

THE SECRET STORY

Music composed and arranged by Dick Connette. Vocals by Sonia Cohen.

Music produced and arranged by Dick Connette and Scott Lehrer, engineered by Scott Lehrer.

Soundtrack by Janie Geiser and Dick Connette, created at Harmonic Ranch, engineered by Beo Morales.

THE SECRET STORY arose as a response to several beautifully decayed toy figures from the 1930s that were given to me as a gift. These figures, and other toys, objects and illustrations that I found from the period between the world wars, suggested a kind of unearthed hidden narrative which I have attempted to re-piece together, as if these figures were the hieroglyphics of a just-forgotten tongue. THE SECRET STORY revolves around the central figure of the woman, and her girl-double, who look somewhat like versions of Snow White. She wanders through landscapes of rivers and floods, home and war, and memory and illness, culminating in an ecstatic walk in the forest, suggesting both the dark and cathartic trajectories of the richest fairy tales.

In his review of the 1996 New York Film Festival in *Film Comment*, Paul Arthur writes:

"Geiser's film ... creates a child's vision of domestic immersion and foreboding out of crudely articulated antique dolls, toy blocks, and paper cutouts. Against a photographic background of a flood-bound house, figures of mother and daughter exchange symbiotic knowledge of household routines, tasks, or games .... Recurrent images of a doctor and a nun, along with shifting veils of color, evoke a condition merging physical illness with spiritual floating. Although the 'secret' is never spelled out, the degree of emotional affect generated by or around Geiser's expressionless objects is compelling."

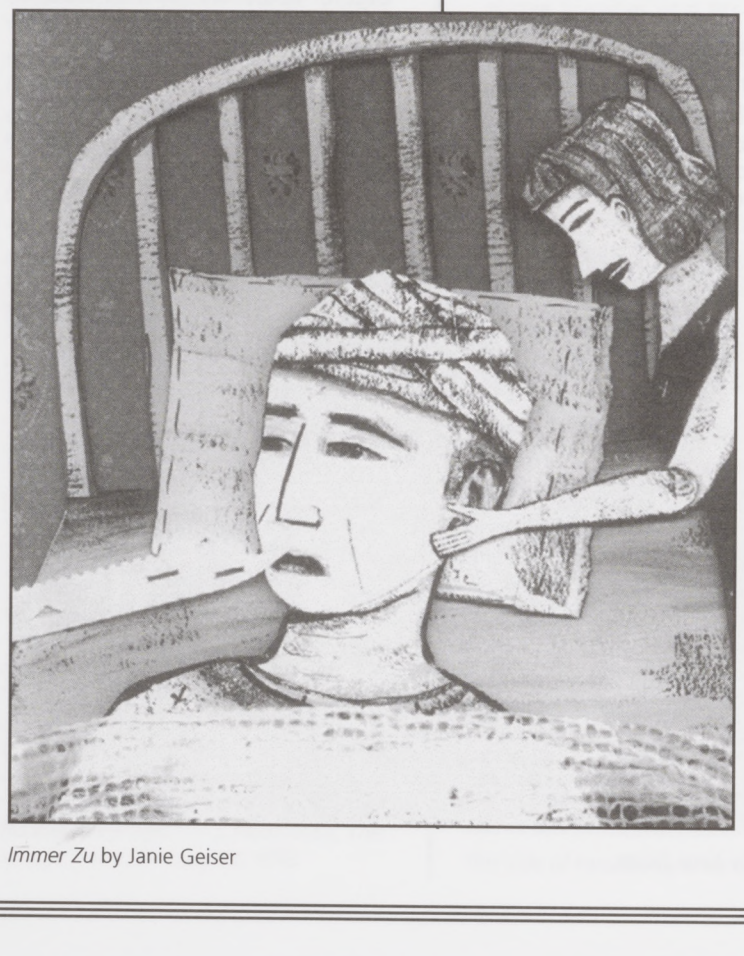
Secret Story by Janie Geiser

THE SECRET STORY was chosen by *Film Comment*'s Gavin Smith as one of the Best Short Films of 1996.
1996, 16mm, color/so, 8.5m, $25

IMMER ZU

IMMER ZU is an elliptical, experimental animated film which evokes a mysterious undercover world of secret messages, cryptic language and indecipherable codes. Shot in luminous black and white, IMMER ZU uses miniature two and three dimensional figures and sets, as well as shadow puppetry, to suggest the urgency of a nocturnal mission, a mission of life and death importance. In this dark and richly atmospheric film, with a soundtrack collaged from several film noirs, meaning is constantly covered and uncovered in a shadowed journey toward eclipse.

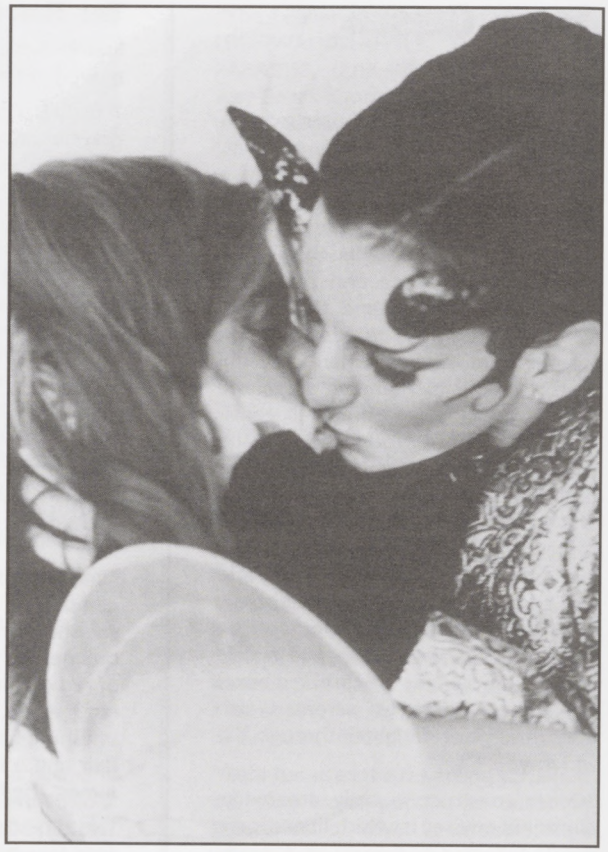
"The dark-meshed moires of the memory book in its pulp fiction edition forms obsidian riddles that cut time to ribbons. Life puts us in the critical condition of having to espionage with our own stolen recollection of events preserving them in code often difficult to retrieve as it sinks into the limited access of the mental underworld." — Mark McElhatten, from the program for the 1998 New York Film Festival's *Avant-Garde Visions*
1997, 16mm, b&w/so, 8.5m, $40



Immer Zu by Janie Geiser

JENNIFER GENTILE

Jennifer Gentile is an experimental filmmaker living in the Los Angeles area. Her films screen regionally and internationally at film festivals, galleries and art-house theatres. These venues include the Pacific Film Archive, American Cinematheque, Millennium and FilmForum. She received a Film Arts Foundation Personal Works Grant for the film ISABELLA HOLDING A POT OF BASIL. She is also a recipient of a 1997 Brody Arts Fund Fellowship for Filmmaking. This past year she had a retrospective show with Filmforum in Los Angeles and her latest film, MY PRETTY LITTLE GIRLFRIEND, is airing on the Sundance Channel starting July of 1997.



My Pretty Little Girlfriend by Jennifer Gentile

Besides her work as a filmmaker, Jennifer also curates for short film programs and is an accomplished set decorator and art director.

HEIRS OF FURNISHINGS

"I heard he tagged all the furniture and your name wasn't on anything. ..."

"A so-called docudrama, this was among the wildest of the offerings, a crazy-quilt pastiche of poses and voices, with a deadpan temperament that's amusing as hell. A purposeful ball of confusion, dada for the relatives." — *The Newpaper*

Exhibition: Ann Arbor Film Festival, 1989; Bucks County Film Festival, 1989.
1989, 16mm, color/so, 8m, $30

CORN SMUT

"We started to kiss and then he wanted more." One woman's efforts to control her environment as well as her own body, causes her to confront the dangerously close relationship between flirtation, sexuality and assault.

"Jennifer Gentile's CORN SMUT, a savvy, sexy lark through an alien environment, offers the deadpan declaration 'Some say you shouldn't wear lipstick in Nebraska.'" — *LA Weekly*

Award: Cash award, Sinking Creek Film & Video Festival

Exhibition: Eighth Hamburg No Budget Short Film Festival, 1992; 30th Ann Arbor Film Festival, 1992; Film Arts Festival, 1992; LA Filmforum; Pacific Film Archive; Millenium, NY; PS 122; Directors Guild, American Cinematheque; Artists' Television Access, SF; SF Cinematheque.
1991, 16mm, color/so, 7m, $30

One Eye Leads

"There are inward and outward virtues which ought to be in a complete woman."

Saint Lucy discovered her disposition towards virtue at a young age but kept her vow to God a secret. The exact events leading up to Lucy's death are unclear and the only information regarding her life is from unreliable sources.

ONE EYE LEADS defines and destroys the ideals of what a woman should be with the illumination of the martyr Lucy, patron saint of the eyes. The thirteen virtues of a "lady" as conceived by society are the weapons used against a renegade saint who was reinterpreted by the Catholic Church.

Exhibition: SF Cinematheque; Pacific Film Archive; Artists' Television Access, SF.
1993, 16mm, color/so, 10m, $30

Isabella Holding a Pot of Basil

Five quirky tales inspired by Baccaccio's *Decameron*, are retold to reflect a gritty harsh view of women who suffer at society's hands. Each short fablelike vignette is narrated by a different woman to the point of absurd distortion. The stories explore such issues as hypocrisy, isolation and identity.

Isabella and the Pot of Basil is a painting by J.W. Alexander (1897) based on the poem by Keats, *Isabella or The Pot of Basil*, originating from one of the hundred tales in Baccaccio's *Decameron*. Funded by a personal works grant from the San Francisco Film Arts Foundation.

"ISABELLA combines some bizarrely intriguing visuals (the tentacle of an octopus becomes quite phallic)." — *Los Angeles View*

Exhibition: Ann Arbor Film Festival, 1995; Film Arts Festival, 1994; LA Filmforum; Pacific Film Archive; Millennium, NY; Artists' Television Access, SF.
1994, 16mm, color/so, 15m, $40

My Pretty Little Girlfriend

An innocent lunch at a diner between a lesbian couple turns sour when a hamburger becomes the catalyst for a heated argument about weight. A nontraditional short which scrutinizes the annoying nuances which create tension in any relationship.

"A pretentious seven-minute jerkoff!" — *Orange County Weekly*

Exhibition: Sundance Film Festival, 1997; SF Lesbian & Gay Film Festival, 1997; MIX NYC: NY Lesbian & Gay Experimental Film/Video Festival, 1997; Film Arts Festival, 1996; Hamburg Int'l Film Festival, 1997; LA Filmforum.
1996, 16mm, color/so, 7m, $35

Anna Geyer

I recently received my MFA degree in Film/Video from the California Institute of the Arts. I received BAs in both Communications and Literature/Writing from the University of California at San Diego. While attending UCSD I volunteered at KSDT, the on-campus radio station, where I dj'd a weekly program. After graduating I continued to attend classes primarily in film/video and photography. Presently I am employed at The Saul Zaentz Film Center in Berkeley, California — a sound for film post production facility.

ÖOLITE, my thesis film, premiered as part of the Film Arts Festival. It also screened at Film Fest New Haven, of New Haven, Connecticut, and CalArts Showcase '96. At the 17th Annual Utah Short Film and Video Festival of Salt Lake City it won Best Experimental Film. ÖOLITE also received honorable mention at the Canyonlands Film Festival of Moab, Utah. My work has shown at Artists' Television Access (Short Attention Span Festival) in San Francisco as well as at Hollywood Moguls and the Extravaganza Exhibit in Los Angeles. I was awarded Best Student Film at the Social Outcast Film/Video Festival of Atlanta, Georgia.

My written work has been published in various small magazines, locally in San Diego, one of which, *Centipede*, I also co-edited.

Öolite

ÖOLITE is a story of birth and the creative process. Birth is a facet of life often overlooked or impersonally addressed solely through medical terminology in Western culture. ÖOLITE is the story of the birth of my sister told personally from multiple perspectives. It is told by my grandmother (Louise Kimball), my mother (Bethanne Kimball-Parker), my sister herself (Bettina Geyer), and through the visual images of my remembrances of that time.

A primary concern of this piece lies in the function of memory; how we remember what we remember and why. What triggers memory? Why do different people remember the same event differently? What makes a remembered instant different from the perpetual procession of forgotten moments which constitute our lives?

I employed a method of projecting film on various surfaces, reframing, reshooting and thus recontextualizing my work in order to convey variations in perspective and a distance from the original image (event). The often visual immediacy of dreams versus the third person retelling of that dream, in comparison to the remembered thought or details provided by a relative of your own childhood experiences, are other elements I address, for film is a medium of experiential immediacy sharing qualities of both dreams and memories. ÖOLITE creates an environment, a rhythm of movement through time, which is neither dream nor memory but exists filmically and blurs the boundaries of both.
1995, 16mm, color/so, 14m, $45

Dozer

As long as I can remember, I have had an affection for bulldozers — their power and their grandeur. My fascination with them continues to grow as I observe their ceaseless efforts. With this film I explore the awe inspired by such a destructive force.

DOZER features the bulldozer as an icon of American culture and examines the continuous reconstruction of our surroundings. An important point of focus is the impact of the automobile and its infrastructure on our society, environment, and general quality of life, as bulldozers exchange natural landscapes for freeways — landscapes of an industrialized society. This film explores how and why the advent of the automobile has reshaped our lives with an emphasis on several questions: what was there before? What has changed due to the car?

My grandmother provides voiceover accounts of life during the emergence of the automobile. She perfectly illustrates pivotal moments of history in very human terms. The naïvely optimistic text of *The Prayer of America's Road Builders* adds a subtle irony.

Industrial sounds (piledrivers, edgecode printers, trains, the freeway itself, etc.) are manipulated, looped, and layered to function as music. As an aural atmosphere of rhythm, the effects at times create fake sync sound and at others act contrapuntally, contributing to the visual images to form a unique filmic space.

The visual aesthetic of DOZER is an exploration of structure and construction as well. I utilize many forms of image layering (multiple projection, optical printing and in-camera effects) which create an even greater distance between subject and viewer.

1999, 16mm, b&w/color/so, 14.5m, $45

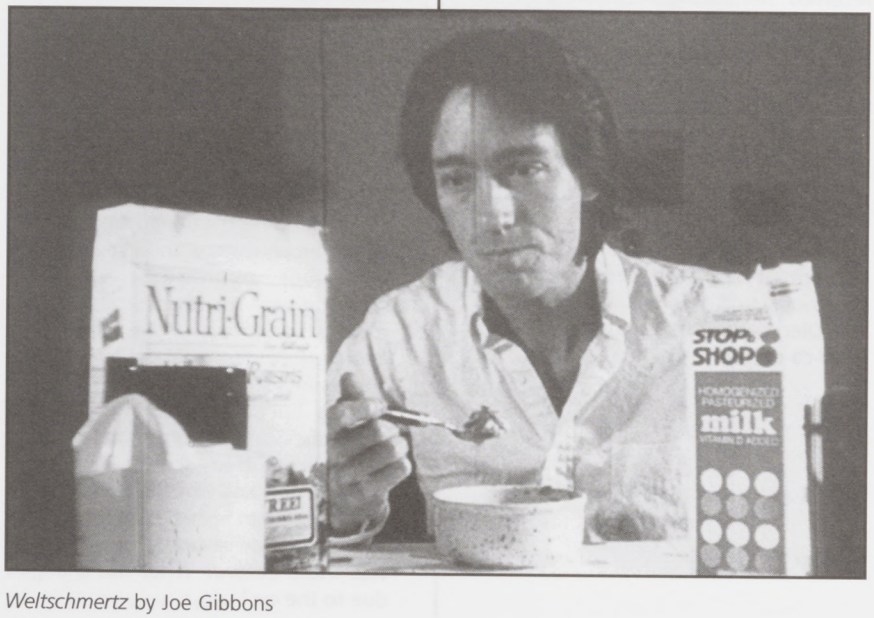
JOE GIBBONS

"Apart from being about the most fun I ever had in a movie theater, Joe Gibbons' films are my most sound argument for the currency of real experience. Blatantly made up as they go along, they permit an immediacy of expression to exist that actually reminds me I'm alive and that anything can happen." — Hal Hartley

"Without the accessibility of the Pixelvision camera, we might have a dangerous individual roaming the streets; instead, we have an artist leaving his various psychic scars as objects — to be considered by curators instead of the police." — Chris Chang, *Film Comment*

"Joe Gibbons is the *bon-vivant* rebel of the avant-garde, cinematically 'researching' life on the fringe. His super-8 films are chronicles of daily life, humorous acts of transgression in which Gibbons skirts both social and art world conventions .... He successfully achieves his goal of erasing the boundaries between domestic reality and movie entertainment." — David Schwartz, American Museum of the Moving Image

"For Joe Gibbons, his Super-8 camera is essential for his 'research' — the gathering and recording of observations of himself and others, with and without consent. In his hands, the camera is not a neutral device — he is too aware of the relationship between camera and subject, and concurrently between the completed film and audience; rather it is a means of actively exploring the unknown, the forbidden. It seems to trigger both confessionals and confidences, and play with our desire to see and know; it is both analyst and analysand. Crossing and blurring the borders between fact and fiction, public and private moments, responsible and impulsive actions, Joe Gibbons' research continues." — Kathy Geritz, Pacific Film Archive



Weltschmertz by Joe Gibbons

SPYING

Transferred from Super 8.

"One of the ten best films of the year. A silent exercise in applied voyeurism, SPYING is a hilariously perverse *Man with a Movie Camera*, in which the filmmaker secretly observes his neighbors (and their pets) sunbathing, gardening, or gazing out of *their* windows." — J. Hoberman, *The Village Voice*

1978, VHS, color/si, 35m, $25 Home; $100 Other

CONFIDENTIAL

Transferred from Super 8.

"Gibbons is a superb performer with the recessive manner that cameras 'love.' He sustains his film through the subtlety of his acting with its constant potential for violent eruption as well as through the power and incisiveness of his basic filmmaking conceit." — Amy Taubin, *The Village Voice*

"Gibbons' most powerful work ... the most startling aspect is that he is clearly not talking to the audience — the sequences are mainly midnight *tête-à-têtes* which the spectator is put in the remarkable and self-conscious position of over-hearing." — J. Hoberman, *The Village Voice*

1979, VHS, color/so, 20m, $25 Home; $100 Other

WELTSCHMERTZ

Transferred from Super 8.

"Seldom has depression been played to such comic effect .... The camera sits on a tripod considering Gibbons as he hunches over his kitchen table, slugging vodka, chain smoking, and toying aimlessly with a half-eaten potato. Morose and giggling by turns, the filmmaker launches into a broken account of present unhappiness, which is broken by extended cut-aways to dying plants, freeway traffic, and TV soap operas." — J. Hoberman, *The Village Voice*

1979, VHS, color/so, 15m, $25 Home; $100 Other

GOING TO THE DOGS

Transferred from Super 8.

A documentary shot in SF circa 1979 about a trio of middle-class kids experimenting with heroin and cocaine. They start out innocently enough but they soon get in over their heads.

"Brilliant." — Gavin Smith, Editor, *Film Comment*

1980, VHS, color/so, 20m, $25 Home; $100 Other

LIVING IN THE WORLD

Transferred from Super 8.

An auto-documentary about a disenfranchised Everyman and his struggle to re-integrate himself into society. He fails and turns to crime.

"Gibbons' ongoing saga of his struggle to act normal (find a job, do the dishes, move to SF) is the funniest and most alienated of nouveau psychodramas." — J. Hoberman, *The Village Voice*

1985, VHS, color/so, 95m, $25 Home; $100 Other

DEADBEAT

Transferred from Super 8.

An earlier version of FUGITIVE IN PARIS. A beleaguered scofflaw flees to Paris to become someone else. He meets a model named Coco (Corinne Mallet), and they drink champagne and make love. While he robs banks, she models, until she decides to rob banks too. Eventually they go to Normandy to chill out, but something peculiar happens. No longer sustained by the criminal act, he becomes unmoored and loses his personality altogether, merging with Coco's. Then, with the police on the trail, they are forced to split up. He ends up in a seedy hotel room in Mexico, dying of selflessness. Coco ends up in London with two personalities, but no happier.

1986, VHS, color/so, 35m, $25 Home; $100 Other

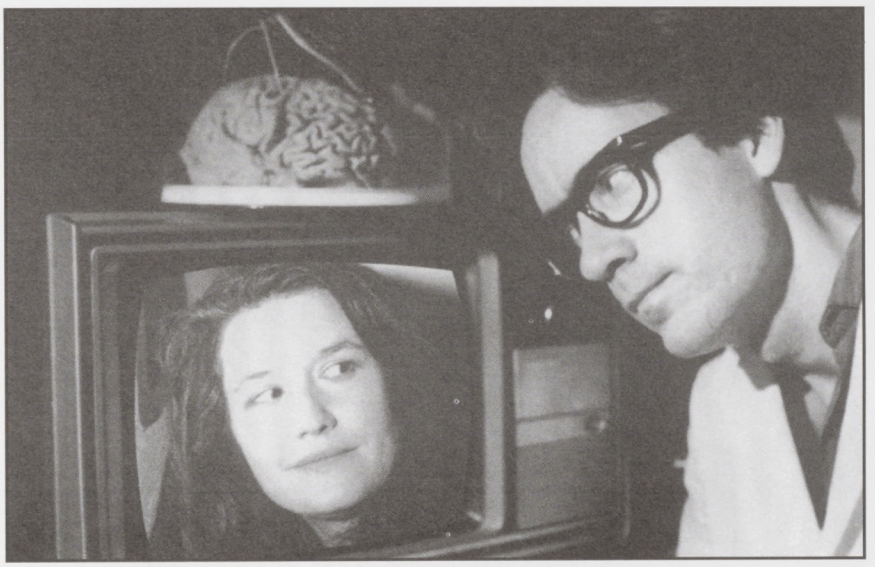
FUGITIVE IN PARIS

Transferred from Super 8.

A university professor learns from his golfing partner/hematologist (Tony Oursler) that he has a fatal blood disease. He resolves to live out his remaining weeks doing everything he ever dreamed out. He goes to Paris to rob banks and take up with a bohemian Parisienne named Coco. The only problem is that he can't bring himself to break the law, although Coco is a natural at it. When she discovers he's been faking the robberies their relationship sours. He's got to muster up the fortitude to do the job. Meanwhile his doctor friend has been looking for him — it seems there's been a terrible mix-up.

"The most unique thing about this film is Gibbons' presence, or his conception of the protagonist, which can be described as Belmondo/Raskolnikov. In a way, this is not an actor's film — maybe not even a filmmaker's film — it's a stars film .... Perfect in what it sets out for itself to do." — Jonas Mekas, *Motion Picture*

1987, VHS, color/so, 65m, $25 Home; $100 Other



The Genius by Joe Gibbons

ONOUROWN

With Tony Oursler.

"Ur-slackers Gibbons and Oursler play two psychotics who are forced by budgetary cutbacks to leave the hospital for, as it were, the free world. Keeping a video diary is their outpatient therapy. Perverse and prescient." — Amy Taubin, *The Village Voice*

1989, VHS, color/so, 50m, $25 Home; $100 Other

ELEGY

Pixelvision.

"A hilarious way-out-there *tour-de-force*. The camera captures in extreme close-up a man walking through a cemetery on the first day of autumn, talking rapid fire to his dog Woody about life, death, and procreation. 'Do you understand beauty at all?' the increasingly angst-ridden man shouts at his happy-go-lucky pet." — M. Blowen, *Boston Globe*

1990, VHS, b&w/so, 10m, $25 Home; $200 Other

SABOTAGING SPRING

Woody and Joe try to stop Spring from happening.

"Gibbons' outstanding encounters with a mutt named Woody are sweet and soulful, the most winning animal rendezvous since Wegman met Man Ray." — Amy Taubin, *The Village Voice*

1990, VHS, b&w/so, 10m, $25 Home; $200 Other

TOXIC DETOX

With Tony Oursler.

Part Two of ONOUROWN. Joe and Tony resolve to quit taking their extensive medication regimen, not foreseeing the unpleasant side effects of withdrawal. Features Saul Levine as a social worker who makes the mistake of drinking Joe's last Coca-Cola, and Tony Conrad as their video psychiatrist paying a house call.

1992, VHS, color/so, 30m, $25 Home; $100 Other

THE GENIUS

Desmond Denton (Joe Gibbons) has just perfected a technique for transferring personality attributes from one brain to another, a process that comes in handy when his love interest, art-terrorist Kitty Church (Karen Finley), fails to respond to his overtures. Also featuring Tony Conrad, Tony Oursler and Adolfas Mekas.

"A ramshackle art-world farce whose charm lies in not taking itself too seriously. Finley is volatile, scary and funny; she nearly walks away with the film." — *The New York Times*

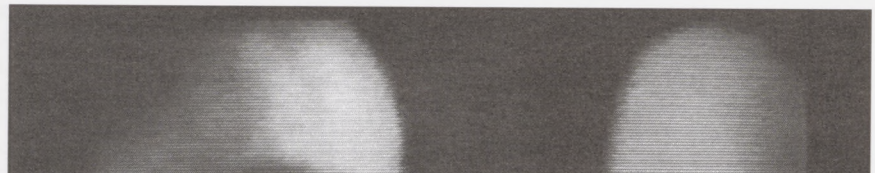
"A mad scientist spoof gone Boho .... Gibbons' alternately languorous and manic performances steals the show." — *The Village Voice*

"Farcical, deliriously Downtown satire of the Soho mindset .... Anchored by engaging performances from Gibbons and Finley." — NY Press

"Editor's Choice!" — *NY Post*

Awards and Exhibition: Biennial Exhibition, Whitney Museum of American Art, 1995; New Directors/New Films, Museum of Modern Art, NY, 1993.

1993, 16mm, color/so, 86m, $250
VHS Sale: $40 Home; $250 Other



Pretty Boy by Joe Gibbons

HIS MASTER'S VOICE

Pixelvision.

Son of Sam returns, this time in the form of Woody, a seemingly benign pooch who orders Joe to kill, and kill again. Joe implores Woody to come to his senses, have some compassion, but the dog will hear none of it.

1994, VHS, b&w/so, 5m, $25 Home; $200 Other

PRETTY BOY

Pixelvision.

"I practically levitated when PRETTY BOY came on the screen .... [The video] is a Punch and Joe show in which Gibbons holds a doll in front of his face, thrusts it right in front of the lens, and then, in a deadpan riff on projection, accuses it of being a 'narcissistic son of a bitch.' Whereupon the doll punches him out (who's in control here?) and he retaliates by beating the doll's bare bottom with a hairbrush. PRETTY BOY proves that the concept is inseparable from the performance. Only this Keaton of the avant-garde could get away with such knowing puerility." — Amy Taubin, *The Village Voice*

Exhibition: NY Film Festival, 1994

1994, VHS, b&w/so, 3m, $20 Home; $100 Other

BARBIE'S AUDITION

Pixelvision.

BARBIE'S AUDITION is a hilarious bit of throwaway sleaze: Gibbons tries to get the meat-puppet substitute to spend some time on the casting couch." — Amy Taubin, *The Village Voice*

Award: First Prize, Viper Festival

Exhibition: NY Video Fest, 1995

1995, VHS, b&w/so, 9m, $25 Home; $200 Other

MULTIPLE BARBIE

Pixelvision.

In an attempt to re-integrate Barbie's personality, fragmented from the trauma of parental sexual transgression and compounded by an abusive relationship with her boyfriend Ken, a therapist opens a Pandora's Box of psychopathy.

1998, VHS, b&w/so, 8.5m, $25 Home; $200 Other

JOE GIBBONS & EMILY BREER

THE PHONY TRILOGY

Includes: POOL BOY, CADDY and THE HORROR

1997, VHS, color/so, 4m, $25 Home; $100 Other

VIRGINIA GIRITLIAN

BARBARA, A FABLE

In this film I wished to film my friend using the events of my own life to create, with poetry and film, a sexy three-part story of growing up.

16mm, b&w/so, 6m, $12

CUMULUS NIMBUS

The erotic wish of a woman who is wondering if she's gay.

16mm, b&w/so, 5m, $10

EGGS AND ELEVATORS

A surreal comedy about a woman cracking up.

16mm, b&w/so, 3.5m, $7

81 BACON

This film takes place on a San Francisco bus. It is about what happens when a young man tries to talk to the other passengers.

16mm, b&w/so, 6m, $12

FOOTLIGHTS

A musical comedy about a young woman tap dancer who is afraid of success. A phantom actress from the past appears to inspire the woman who then overcomes her stagefright and gives a triumphant performance.

1974, 16mm, color/so, 11m, $22

NEW YORK — MIAMI BEACH

In this film I try to master the short film in my own style. It is a document of a trip to New York and to Miami Beach, my home town, showing its beauty and vulgarity.

16mm, b&w/so, 6m, $12

UNDERTOW

Starring George Kuchar (in one of his few non-comic roles).

UNDERTOW explores a middle-aged man's emotional chaos and descent into self-destruction. Based on a real incident. The subject was an acquaintance of the filmmaker. The story is told contrasting his point of view with the cold facts of the police report. Film locations include the desert of Death Valley, Florida beaches and San Francisco.

Exhibition: La Pagode, Paris; Austrian Filmmuseum, Vienna; Meisengeige, Nuremberg; Kangarug Studio im Faulen Palz; Kino, Heidelberg; Melkweg, Amsterdam; Arsenal, Berlin; Frauenzentrum, Cologne.

16mm, color/so, 12m, $24

PAUL GLABICKI

SCANNING

A "chance" collage of video imagery and sound recorded and photographed directly from a television set during the course of a single evening. The filmed imagery was optically reprinted and color tinted frame by frame by hand. The imagery juxtaposes religious drama, murder mystery, musicals, horse races, and horror films.

"Visually compelling hand-painted images taken from a television set are humorously edited and accompanied by the sounds of random radio dial movements." — Film Center, The School of the Art Institute of Chicago

Award: Ann Arbor Film Festival
1976, 16mm, color/so, 3m, $20

SEVENTY-SIX AT HOME

SEVENTY-SIX is a collage and compilation of live action images, still images, video fragments, multiple generations of re-recorded imagery, post cards, photographs and optically reprinted material. The film juxtaposes several "histories," including Film History, Television History, American History and the filmmaker's own history.

Award: Ann Arbor Film Festival
1976, 16mm, color/so, 7m, $20

DREAM 733

A mechanical dream is told in a series of elaborate tableaux. Machines, interiors, objects, re-composed pop imagery, fashion models, wrestlers and sleeping figures flash out of darkness to be seen and momentarily observed.

"An animated fantasy film that employs a simultaneous use of photo-collage animation, cell animation and multiple exposures all done in-camera. Although the imagery hints at the presence of a sci-fi narrative, DREAM 733 is best approached as a collection of carefully assembled collage fragments of a surreal future that flash momentarily into view before they flicker, change and vanish." — *Filmmakers' Newsletter*

"A precise science-fiction collage of technological iconography. These cluttered tableaux ultimately suggest a chilling view of the future." — Walker Art Center

Awards: Ann Arbor Film Festival; Sinking Creek Film & Video Festival; NY Filmmakers' Exposition.
1977, 16mm, color/so, 13m, $25

DIAGRAM FILM

Live-action and still images of objects, places, classic films and other situations are presented and then followed by animated diagrams that explain, transform or re-interpret what has just been seen. The animated sequences become a vehicle of entry into an alternate viewing space. This is the first part of a trilogy of Diagrammatic films: DIAGRAM FILM, FIVE IMPROVISATIONS and FILM-WIPE-FILM.

"DIAGRAM FILM alternates shots of planes, cars and people walking with comically elaborate moving diagrams of them. And sometimes it reverses itself, as when a group of triangles is replaced by a shot of tepees. The diagrams head off into fantastic Rube Goldberg machine movements, with details undergoing constant transformation." — *American Film*

"The transformation of the original imagery is one of destruction and reconstruction, at once abstract and ethereal." — *Filmmakers' Monthly*

Awards: Ann Arbor Film Festival; Athens Int'l Film Festival; Baltimore Film Festival; Sinking Creek Film & Video Festival; Big Muddy Film Festival; Kent Film Festival; SF Art Institute Film Festival.
1978, 16mm, color/so, 14m, $25

FIVE IMPROVISATIONS

The diagrammatic space first entered in DIAGRAM FILM becomes the stage for temporal, rhythmic, informational and spatial play with a single diagram (a 144-drawing cycle) that refers to the film and animation process, animation history, specific filmmakers and other encoded data. The arrangement of the drawings for each of the five sequences was improvised on the animation during the act of shooting, creating five variations and possible readings of the animated composition.

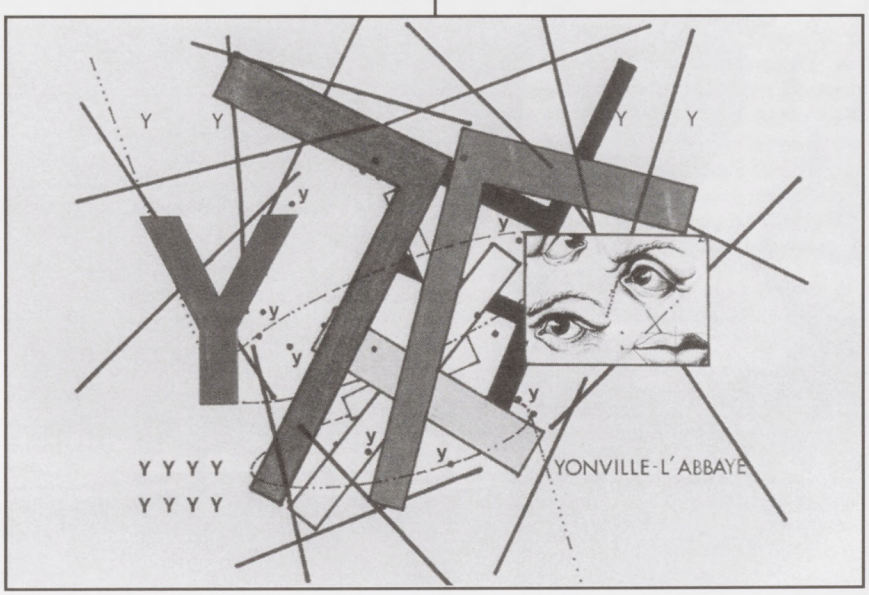
"The film does not only diagram the film frame, it fills it with movement and ultimately explodes it. Homages to Windsor McCay and Georges Melies are justified by the film's humor and dynamism." — *Chicago Reader*

"The consequences of these incredible shifts is to engulf us in a powerful referential package of filmic elements. Glabicki — in this, his best film to date — has fashioned a fast, delirious, scintillating and playful homage to his predecessors." — *Film Festival Review*

Awards: Ann Arbor Film Festival; NY Filmmakers' Exposition; Sinking Creek Film & Video Festival; Purdue Film Festival; Kent Film Festival.
1979, 16mm, color/so, 3.5m, $20

FILM-WIPE-FILM

The film is a journal (drawn by hand over a period of four years), opera, and journey through 100 animated sequences which are joined and transformed by 100 film wipes in continuous successsion. The film is a synthesis of both abstract and figurative imagery, analysis and commentary, writing and multiple languages, multi-layered sounds and music, lyrical and contrapuntal relationships, and elaborate animated compositions. The film plays with the thresholds of change between intuition and analytical thinking, as well as between what is read or heard as "figurative" or "abstract." The various animation sequences range from pure geometric



Under the Sea by Paul Glabicki

abstraction to symbols, metaphors and icons (boxing ring, car, chair, airplanes, steps).

This film is not computer generated or assisted in any way.

Awards: Ann Arbor Film Festival; Black Maria Film and Video Festival; Chicago Int'l Film Festival (Hugo); Baltimore Int'l Film Festival; NY Filmmakers' Exposition; Sinking Creek Film & Video Festival; Festival of Experimental Film, Chicago; Santa Fe Film Exposition; SF Art Institute Film Festival.

1983, 16mm, color/so, 28m, $50

OBJECT CONVERSATION

A series of source objects (scissors, a barbell, piano, boxing ring, ladders, an hourglass, an arch) are presented, defined, demonstrated, discussed, spoken about, juxtaposed and progressively re-invented during the course of a multi-layered visual and aural "conversation." The film plays with language, the viewer's memory, assumptions about "familiar" objects, associations and gender, puns, hieroglyphic forms and conscious and unconscious processes of thinking and perception.

"The film reprocesses the first motion picture studies by still photographer Eadweard Muybridge and elaborates on allusions to the origins of the medium itself as well as on the relationship between image, spoken word and text .... The viewer's perceptual dexterity is exercised as the elements ... appear momentarily in one state then reappear elsewhere on the screen in yet another." — Black Maria Film and Video Festival

Awards: Festival of Experimental Film, Chicago; Sinking Creek Film & Video Festival; Bucks County National Film Competition; Black Maria Film and Video Festival; Atlanta Film and Video Festival; Athens Int'l Film Festival; Santa Fe Film Exposition

1985, 16mm, color/so, 10m, $25

UNDER THE SEA

UNDER THE SEA is an experimental animated film structured on adaptations of five literary classics: *Madame Bovary*, *Frankenstein*, *Twenty-Thousand Leagues Under the Sea*, *Gulliver's Travels* and *The Voyage of the Beagle*. ...

The film synthesizes, layers and juxtaposes its multiple sources into a unifying context of an ongoing voyage at sea. The images are equal parts illustration, stream of consciousness, free association, objective data, random juxtaposition and period research. The animation is both abstract and figurative ....

Three scripts were written for each book: one dealing with narrative exposition, a second one dealing with character dialogue and the third script consisting of chronological fragments of words and phrases. ... Script text is also performed in German, Sanskrit and Japanese, as well as in English.

All of the animation in UNDER THE SEA was created by hand by Paul Glabicki, using paper, ink, prismacolor and collage. ...

... [T]he film is an Abstract Narrative film ... presented as a multi-layered, and somewhat disorienting event: an experience not unlike travel to a foreign land, picking up a map in a foreign language, or attempting to decipher an alien artifact.

Awards (selected): Grand Prize, Black Maria Film and Video Festival, 1989; 14th Atlanta Film and Video Festival.

1989, 16mm, color/so, 22m, $70

Plates by Gary Goldberg

GARY GOLDBERG

"Not to be missed." — Amy Taubin, *The Village Voice*

"It is probably the most original, thought-provoking comedy I've ever seen." — Alexander Kogan, President, Films Around the World, NY

PLATES

With Bill Rice and Taylor Mead.

Our first film. Bill serves Taylor plates.

Exhibition (selected): Berlin Film Festival
1990, 16mm, b&w/so, 11m, $45

MESMER

Starring Bill Rice and Taylor Mead.

Bill hypnotizes Taylor.

"Hypnotizing. An inward journey of outer mannerisms, that remains indelible." — George Kuchar
1991, 16mm, b&w/so, 10m, $40

USHER

"Let me show you to your seat." Bill plays a blind usher in an old movie house; Taylor is a bag lady who comes to see the show.

"I thought the films were weird." — First Run Features, NY

Provoked audience shouting match at Berlin Film Festival.
1991, 16mm, b&w/si, 11m, $45

BIG BABY

Baby (Taylor) is baad. Bill plays Baby Taylor's mean nurse, while Hapi Phace tries to "protect" her little offspring.

Warning! This film comes equipped with two cap guns: *you* get to shoot the mother.
1993, 16mm, b&w/so, 21m, $85

DANCE

Our first musical. And probably last. Provoked fighting at Oberhausen.

"Among the funniest and most intelligent I saw in years." — Marco Mueller, Director, Locarno Film Festival, Switzerland
1993, 16mm, b&w/so, 18m, $75

HEARTS

Bill proposes marriage to Taylor. With unfortunate results.

"Brilliance was seen before my eyes." — Joe Rock, NJ
1993, 16mm, b&w/so, 24m, $95

Videotape compilations for sale:

DOUBLE TROUBLE

DOUBLE TROUBLE is a compilation film of the six shorts: PLATES, MESMER, USHER, BIG BABY, DANCE and HEARTS. All star Bill Rice and Taylor Mead.

Exhibition: Museum of Modern Art, NY; ICA, London; Musées Royaux du Cinema, Brussels; Arsenal, Berlin; and 15 other museums, squats and film clubs around the world.
1990-1993, VHS, b&w/si/so, 96m, $300

SILVIANNA GOLDSMITH

THE TRANSFORMATION OF PERSEPHONE

A flashback by Queen Persephone, as she recalls her abduction, resistance, surrender, passion, orgasm and transformation — a parallel to the sexual history of women.

"Magical transformation, bold, appealing, greatly in the manner of Jean Cocteau ...." — Roger Greenspun, *The New York Times*

Exhibition: Women Choose Women, NY Cultural Center, 1973
1973, 16mm, color/so, 11m, $20

LIL PICARD, ART IS A PARTY

"Delightfully funny picture of Lil's 75th birthday party. All the 'art world' is there. As the evening (and the film) go on, it gets faster and drunker." — Martha Edelheit, *Womenartist News*

Exhibition: Berlin Arsenal, 1978; Year of the Woman, Brooklyn Museum, 1977.
1975, 16mm, color/so, 10m, $20
VHS Sale: $35

MEXICO

Mexico revisited, seen in short takes, from the point of view of the women.

Exhibition: Anthology Film Archives, 1978
1975, 16mm, color/so, 10m, $20
VHS Sale: $35

NIGHTCLUB, MEMORIES OF HAVANA IN QUEENS

Three Latin Dancers in a nightclub in Queens make up, and do a samba, a merengue and an afro-cuban dance. Filmed both tongue-in-cheek with humor and satire at the kitsch aspects, and also seriously as a tribute to the culture's ancient sensuality.

"Another art form (dance) was displayed in Silvianna Goldsmith's witty NIGHTCLUB." — Daryl Chin, *The Soho Weekly News*

Exhibition: Second Int'l Festival of Womens' Films, 1977; Int'l Festival of Women, Copenhagen, 1980.
1975, 16mm, color/so, 6m, $15
VHS Sale: $35

ORPHEUS UNDERGROUND

Orpheus was shot in New York City using backgrounds such as Coney Island and the Lower East Side for the Underworld. Influences include Fellini's *Satyricon* and Cocteau's *Blood of a Poet*, Jack Smith and a residue of the political climate of the late '60s and early '70s.

"Silvianna Goldsmith's beautiful and romantic ORPHEUS UNDERGROUND ... depicts rape from a woman's angle of vision ... renders female orgasm as a bursting forth of pomegranate seeds. ..." — Maryse Holder, *Changes and Off Our Backs*

"Silvianna's film ORPHEUS reconciles the surrealist visionary quest of a Buñuel with the cinematic optique of a Cocteau in her rendition of the artist's interior voyage to the unconscious .... Sylvianna ... constantly addresses the inner eye of the viewer by transforming that reality through the visionary process of the symbolic imagination. Silvianna's 'trip' is a Jungian rite of passage." — Gloria Orenstein

Exhibition: Musidora, First Int'l Festival of Womens' Films, 1974; Millennium, NY, 1975; Artists' Space, 1974.
1975, 16mm, color/so, 40m, $50
VHS Sale: $35

LIL PICARD

Lil Picard, the colorful, outrageous art world personality, performance and collage artist, and critic, tells her story, from Belle Epoque Belle, to Berlin Twenties Cabaret dancer, Thirties journalist and refugee from Hitler's Germany, to her long involvement with the art world and its artists. Lil's story, which she tells with Rousseau-like honesty, reflects the history of the times.

"Silvianna Goldsmith's LIL PICARD is extraordinary for two reasons. First, because the subject lets herself be recorded stating the most candid account of her exciting and long life. She states that she had a forest of penises to choose from. ... These and other truly candid revelations are an eye opener. Second, the picture is a first class work of historical journalism, showing the life and career of one of this country's most interesting woman artists and journalists

in a true and open portrayal. Lil's life from childhood to senior citizenship was a tour through great events." — Charles I. Levine

Exhibition: Anthology Film Archives, 1981; accepted, Jewish Film Festival, Paris, 1986.

1981, 16mm, color/so, 30m, $50
VHS Sale: $35

ONEIRO: IN THE SHADOW OF ISADORA

"*Oneiro* means dream in Greek. This video is a dream trip from classic to modern in imagery. In Jungian terms, the shadow is the other self. The dancer performs five dances in the style of Isadora Duncan that seem to be a ritual descent and emergence through a shadow self. The video utilizes computer-generated and other experimental effects. Lori Belilove, the dancer and choreographer, is one of the foremost exponents of the dances of Isadora Duncan today.

"ONEIRO: IN THE SHADOW OF ISADORA is an homage to Isadora Duncan. The movements of dancer Lori Belilove are superimposed on images of ancient Greek temples, paintings, sculptures and the Aegean Isles, in an ethereal, airy, charming piece, set to music by Ravel." — Lori Weinless

1987, VHS, color/so, 14m, $100

THE ANGEL OF TIME

THE ANGEL OF TIME is a video done tongue in cheek, based on a performance piece by Jenny Burrill utilizing a pair of artificial wings, created from an old chair, that are cumbersome and creaky. This piece evokes the eternal attempts to fly: from Daedelus and Icarus, Leonardo and the archetypes in every culture of a mythical winged being, from angel to god or goddess (such as the Egyptian goddess of the sky, who is winged). The video is dedicated to the human spirit that can creak as we struggle to get off the ground, and that sometimes indeed can soar.

1991, VHS, color/so, 10m, $35

Videotape compilations for sale:

ORPHEUS UNDERGROUND AND THE TRANSFORMATION OF PERSEPHONE

See film descriptions above.

1973-1975, VHS, color/so, 41m, $50

THREE FILMS

Includes: MEXICO; LIL PICARD, ART IS A PARTY; MEMORIES OF HAVANA IN QUEENS.

See film descriptions above.

1973-1975, VHS, color/so, 36m, $50

BETTE GORDON

MICHIGAN AVENUE

Made with James Benning.

A narrative film concerned with an investigation of two women in time and space to the point where the investigation becomes the narrative. An analysis of phenomena of perception of movement.

"Operates on an impressive level of visual intelligence and control, taut and self-contained in structure, beautiful and magical ... a memorable experience." — Standish Lawder

Awards: Sinking Creek Film & Video Festival, 1974; Washington National, 1974; Douglass College Film Festival, 1975.

1973, 16mm, color/so, 7m, $35

I-94

Made with James Benning.

Intercourse between two people who never appear on the screen at the same time. Exploration of sex and male/female identities.

"Mr. Benning and Ms. Gordon have succeeded in the integration of certain 'structuralist' devices into films of personal and social commentary." — D. Edwards, *Theatre Vanguard*

"Benning and Gordon demonstrate the richness which can proceed out of a balance between vitally engaging content and innovative form." — *The Art Examiner*

Exhibition: Baltimore Int'l Film Festival, 1975; Athens Film Festival, 1975; New American Filmmaker Series, Whitney Museum of American Art.

1974, 16mm, color/so, 3m, $25

STILL LIFE

A meditation on the American rustic. Various objects within the composition are re-presented in unnatural colors and unusual spatial arrangements, emphasizing the illusion of movement while exploring film grain and graphic nature. The image of foreground and background becomes reversed, and through that process we lose sight of three-dimensional space representation.

Awards: Director's Choice Award at Sinking Creek Film & Video Festival, 1976; Ann Arbor Film Festival, 1977; Athens Int'l Film Festival, 1977.

1975, 16mm, color/so, 3m, $25

NOYES

A single action seen from alternative left and right perspectives, accentuating reversals, repetitions and persistence of vision. Rather than uniting opposites, rhythm is set up by the struggling eye, varying as the image is moved closer to and further from the screen's center. The sound, with its fragmentations and its implications of incompleteness, focuses attention on the impossibility of a resolution in the film's dichotomy.

"Rather than crediting the camera with objectivity according to the usual convention in film, the viewer is confronted with the relativity of simultaneous multiple perspectives. The soundtrack underlines the arbitrary relationship between a sign and its signifier, as does Magritte's painting, *Ceci n'est pas une pipe*." — *The Art Examiner*

1976, 16mm, color/so, 3m, $25

AN ALGORITHM

A (pos.) = 160
B (neg.) = 140
C (pos.) = 120

A (neg.) = 160
B (neg.) = 140
C (neg.) = 120

20 (160) = 3,360
24 (140) = 3,360
28 (120) = 3,360

10,080

A visual kinetic rhythm produced by looped footage (mathematical curves) in and out of phase with each other. Explores the relationship between the viewer's cognitive systems and the systems established within the film. The effort to locate structures generates transformation of actual structure and perceptual response.

1977, 16mm, color/so, 10m, $35

EXCHANGES

EXCHANGES investigates mechanisms by which meaning is produced in film, through the interaction of the process of construction of a text and the social context which determines and is represented by that text. The film deconstructs the relationship between image and work, visual codes and language, memory and experience. EXCHANGES also raises the question of female sexuality in attempting to represent women as sexual beings outside the positions assigned to them by male power and fantasy.

The elliptical printing-editing style of EXCHANGES confronts the problem of the imaging of the body, by posing a kind of striptease of cinema. The exchange of clothes between two women is seen as a performance, without the illusion of personal interaction as a mediator. The film's construction attempts to reposition the erotic elements: the technology employed becomes more seductive than the actual image of stripping, displacing the striptease rather than serving it invisibly, thus establishing a tension between the image of the women and the sensuality of the filmic process.

1979, 16mm, color/so, 18m, $45

LARRY GOTTHEIM

"Gottheim's Cinema is a quest of origins. The films elaborate a response to the fictions of our world, the construction of images and sounds, the repeating cycles of life and nature. The profoundness of Gottheim's act is to elaborate a body of work outside of fashion and within a search for an authentic language of cinematic discourse." — John Handhardt, on the occasion of the presentation of the full "Elective Affinities" cycle at the Whitney Museum, 1981

I have been moving away from the formal structures that were the compositional framework of much of my work, having more recently been attracted by, for example, areas of Caribbean ritual and history which contain their own patterns. My interest in exploring sound/image relationships is a continuing one — stretching the possibilities of what one can "experience" through these channels. I have become uncomfortable with being characterized in terms of superficial aspects of content (*e.g.*, landscape) or form (*e.g.*, "structural") Hopefully new viewers will see the films in a fuller, more appropriate context, as well as just enjoy them.

FOG LINE

"It is a small but perfect film." — Jonas Mekas

"The metaphor in FOG LINE is so delicately positioned that I find myself receding in many directions to discover its source: The Raw and the Cooked? Analytic vs. Synthetic? Town & Country? Ridiculous and Sublime? One line is scarcely adequate to the bounty which hangs from fog & line conjoined." — Tony Conrad

"FOG LINE is a wonderful piece of conceptual art, a stroke along that careful line between wit and wisdom — a melody in which literally every frame is different from every preceding frame (since the fog is always lifting) and the various elements of the composition — trees, animals, vegetation, sky, and, quite importantly, the emulsion, the grain of the film itself — continue to play off one another as do notes in a musical composition. The quality of the light — the tonality of the image itself — adds immeasurably to the mystery and excitement as the work unfolds, the fog lifting, the film running through the gate, the composition static yet the frame itself fluid, dynamic, magnificently kinetic." — Raymond Foery

1970, 16mm, color/si, 11m, $20

BARN RUSHES

"BARN RUSHES is one of those seldom films which surprises one over and over. I remember the surprise I had when I used it first in a class; BARN RUSHES is so ecstatic and visionary that I thought a didactic setting might smother it. However, the film instead emerged not only unscathed, but (phoenix-like) improved! For aside from the compositional/retinal joy of the film, it is also a *tour-de-force* in sequential organization of thematic material, the closest possible approach to a textbook of atmosphere, camera vision, and lighting, as they relate personal concept to purely visual relationships.

"... elegant yet rustic in its simplicity of execution; tugged gently toward different sides of the set by hints of color and motion interactions, positive and negative spaces, etc., and the unyielding delivery on one of the great apotheoses of poetic cinema at fade-out time." — Tony Conrad

Collection: Carnegie Institute; Moderna Muséet, Stockholm

1971, 16mm, color/si, 36m (18fps), $75

DOORWAY

"Perfect works have a way of appearing unobtrusive or simple, the complexities seeming to be so correct that they flow — mesmerize one through their form — a form that bespeaks of harmony between many aesthetic concerns. ... Larry Gottheim's DOORWAY is such a film. His concern for working with edges, isolating details, the prominence of the frame as a shape and revealer of edges, love of photographic texture, are all dealt with lucidly in this film. ... One is drawn into these beautiful images through Gottheim's poetic feel for photographic qualities — *i.e.*, light, movement, texture — his ability to transform a landscape through his rigorous use of the frame to isolate in order to call attention to a heretofore hidden beauty revealed through a highly selective eye." — Barry Gerson, *Film Culture*

1971, 16mm, b&w/si, 8m (18fps), $12

HARMONICA

With Shelley Berde.

O! the one Life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound-like power in light,
Rhythm is all thought, and joyance everywhere —

Methinks, it should have been impossible
Not to love all things in a world so fill'd;
Where the breeze warbles, and the mute still air
is Music slumbering on her instrument.

And what if all animated nature
Be but organic Harps diversely fram'd
That tremble into thought, as o'er them sweeps
Plastic and vast, one intellectual breeze,
At once the Soul of Each, and Good of all?

— S.T. Coleridge, *The Eolian Harp*

1971, 16mm, color/so, 11m, $20

HORIZONS

Completed in 1973 (with assistance from CAPS), HORIZONS was released as an individual film and continues to stand as such. However, I have incorporated it as Part 1 "Overture" to the series *Elective Affinities*, which includes three further sound films: MOUCHES VOLANTES (1976), FOUR SHADOWS (1978) and TREE OF KNOWLEDGE (1981). For information on special rates for the entire series contact Canyon Cinema.

"This was also my fifth viewing of Gottheim's HORIZONS. (It is said, in *Analects*, VII:31, that 'when Confucius was pleased with the singing of someone he was with, he would always ask to have the song repeated and would join in himself.') During the first viewing of HORIZONS, in London, I just looked at it, with my eyes all open and ablaze, and I found it very beautiful. Later I listened to Gottheim talk about the film. I found out about the complex web of image rhymes and correspondences in the film. During my second and third viewings I became very absorbed in seeing and figuring out the correspondences and rhymes. But I found the film equally, if not more, beautiful. The fourth viewing was again an open eye viewing, without any special emphasis. During the Cooper Union screening I suddenly discovered its incredible richness of color. I sat close to the screen and I saw these glorious colors and I was amazed that I could look at HORIZONS four times and not notice the magnificence of its color." — Jonas Mekas, *Movie Journal*

Collection: Centre Beaubourg, Paris

1973, 16mm, color/si, 80m, $120

FOUR SHADOWS

Like constellations wheeling round, a double chain of four image segments and four sound segments wheel past each other in 16 combinations — a family of Gibbon apes, a landscape measured, a shadowed diagram after Cezanne, a wintry urban scene, a text by Wordsworth, a climactic scene from Debussy's opera *Pelleas et Melisande* .... The stately ceremony can generate rich sensuous cinematic pleasure as well as a free-flowing stream of associations. Containment and flowing free — these are some of the issues. The third film in the *Elective Affinities* cycle.

Exhibition: Biennial Exhibition, Whitney Museum of American Art, 1978; Berlin Film Festival.

1978, 16mm, color/so, 64m, $120

MNEMOSYNE MOTHER OF MUSES

A mirrored form in counter-movement, dense with emotion-charged memory — a rapidly sparking dynamism of image and afterimage, swirling resonant words/music, juxtaposing loss, my father's stroke, Toscanini, Siodmak's *The Killers*, the Red Robin Diner. ... I seem to be quickening.

1987, 16mm, color/so, 18m, $50

THE RED THREAD

Mostly shot in San Francisco and Northern California, material filmed (using the camera almost as a p[r/a]inter, a means of shaping the visual world as film, but without reflection) in response to what that world was opening in me. "Material!" — analogies between weaving and spinning thread and images already a pattern within film history (*e.g.*, in Deren) is here carried into further ramifications of unraveling and patterning in fabric- and cinema-making, as well as in personal and mythic dimensions. The open unfolding structure, which pulls away from the balanced design of much of my work, gives equal weight to the sound composition. Involves "opening" with its perils and ambiguities.

1987, 16mm, color/so, 17m, $60

MACHETE/GILLETTE ... MAMA

Rapid, disjunctive images and sounds from aspects of life in the Dominican Republic — a film dealing with representation itself, within ritual, within cinema, within history, within narrating. The title is a Dominican song, based on a Haitian song, meaning a razor-sharp machete; it is, of course, a complex metaphor within the cultures from which it comes, but also within the film, extending my longstanding interest in edges, borders, horizons, into material of documentary interest.

Partially supported by a grant from NYSCA.

Exhibition: Havana Film Festival; Cine San Juan Festival; Oberhausen Film Festival.

1989, 16mm, color/so, 45m, $150

MICHAEL GRAY

THE MURDER OF FRED HAMPTON

Made by the Film Group — Chicago.

Directed by Howard Alk. Produced by Mike Gray. Associate Producer: Emmett Grogan; Camera: Mike Gray, Howard Alk; Sound: Jones Cullinan, John Mason, Chuck Olin; Editor: Howard Alk; Assistant editors: Jones Cullinan, John Mason; Additional Photography: Gordon Quinn; Production Manager: Jim Dennett.

In 1968 the Film Group, a Chicago production company, began filming a documentary about the Illinois chapter of the Black Panther Party and their chairman Fred Hampton. A fiery orator, Hampton was only 20 years old at t'ə time, but his electrifying words and actions were inspiring young Black people to demand respect and to insist that their power and voice be felt in local politics, in any politics. But Fred Hampton's dream included all people when he proclaimed in the voice of the prophet, "... if we don't stop fascism it'll stop us all."

At that same moment the FBI/CIA was implementing their notorious domestic counterintelligence program (COINTELPRO) aimed at illegally suppressing domestic dissent and aimed especially at growing radical political organizations like the Black Panther Party. One FBI memo stated their charge as the need to "prevent the rise of a 'messiah' who could unite and electrify the militant black antinationalist movement." Working with local police departments, the government moved against Black Panther chapters and leaders across the country.

On December 4, 1969, in a predawn FBI-directed Chicago police raid, four Panthers suffered gunshot wounds, and Mark Clark and Fred Hampton were murdered. Within hours, Panthers arranged to get the Film Group crew into the scene and they were able to record the carnage. The film shows vividly what the police do to those who dare to openly, aggressively challenge government authority. In addition, the footage of the bloody, bullet-riddled wreckage directly contradicted the State's Attorney's version of the raid, and so filmmakers and Panthers came together to prove that Hampton had been the designated target of the violent, punitive raid. The film's inquiry pursues official spokesmen and traps them in their own lies and attempt at a cover-up of a brutal orchestrated assassination.

1971, 16mm, b&w/so, 88m, $50
VHS Sale: $50 Home; $100 Other

AMY GREENFIELD

TRANSPORT

Camera: Sandy D'Annunzio; Performers: Lee Vogt, Amy Greenfield; Sound: Optical Synthesizer.

TRANSPORT came out of many influences in the early 1970s: the dead of Vietnam; the poem by my poetry teacher Anne Sexton, "For God While Sleeping"; the post-modern dance experiments with trust, to give yourself totally while being lifted by another; and the airborne astronauts of moon exploration. In the film, a man, then a woman, are lifted from the ground and are carried through space. Most of the film is seen upside-down against the white sky. The man and woman never meet. Their relationship is made entirely through the film editing. They move between ground and sky, between death (dead weight), through gravity (conflict weight) toward space (floating space). Finally, they break out into space and are borne along as if flying through the white air.

Awards: Second Prize, Yale Film Festival; Oesterreichisches Filmmuseum, Austria.

Exhibition: Museum of Modern Art, NY; Whitney Museum of American Art, NY; Film Forum, NY.

1971, 16mm, color/so, 6m, $15

FOR GOD WHILE SLEEPING

To the poem "For God While Sleeping" by Anne Sexton. Reader: Anne Sexton; Performers: Lee Vogt, Amy Greenfield; Camera: Sandy D'Annunzio.

"Based on a poem read by Anne Sexton, this two-minute short is characterized by vertiginous, stylized camerawork. ... Sexton's voice — cool, confident and deliberate — makes a caustic frame for often literal images of a Christ in jeans, clawing at dirt, in a jagged, upside-down crucifixion." — *Boston Globe*

This is the only film Anne Sexton was involved with and a rare opportunity to hear Sexton read her own poetry to imagery that she was happy with, by one of her closest students. Made in 1972 for the Poetry on Film series, it is now in general distribution for the first time.

I studied poetry with Anne privately in college. It was natural to begin film-making to her poetry. When Sexton died, the film was shown on a PBS program on her life. Now, years later, her voice, so immediate and strong on the soundtrack, haunts me.

Exhibition: PBS; Coolidge Corner Cinema; George Eastman House.

1972 (restored 1991), 16mm, color/so, 2.5m, $25

ELEMENT

Camera: Hilary Harris; Performer: Amy Greenfield.

ELEMENT, like TIDES, raises issues of the active image of a woman's body on film. The two films are counterparts and are ideally screened together.

The woman's body is covered, like a moving sculpture, entirely with black, wet, clay-like mud in an environment of this element. She falls into and rises out of this glistening substance, over and over, until she is seen against the sky and falls one last time, ending with her black body sliding along the mud glittering in the jewel-like sun. The whole film is a human cycle which is both birthlike and deathlike and summons up through visceral imagery a very primal area of female sensuality.

"In the well-known ELEMENT, Greenfield rolls and seethes and plunges in a field of mud, her hair, her face, her naked body [are] not just slathered with mud but become a part of it ...." — Deborah Jowitt, dance critic, *The Village Voice*

Exhibition: Toulon Int'l Festival; Whitney Museum of American Art; Third Int'l Avant-Garde Film Festival, London; Film Forum, NY; Museum of Modern Art, NY.

1973, 16mm, b&w/si, 11.5m, $25

TIDES

Camera: Hilary Harris; Performer: Amy Greenfield.

The literary sources for TIDES came from Isadora Duncan's "The Dance of the Future," Maya Deren's script for the unfilmed passages of *Ritual In Transfigured Time*, Nietzsche's *Thus Spake Zarathustra*.

"TIDES is a cinema-dance dealing with the theme and image of woman and ocean. The entire film was shot with a high speed camera, creating action from two to twenty times slower than normal speed. Because of this extreme slow motion, the surge and flow of the woman's nude body and the waves becomes intensely felt, continually moving cinematic imagery.

"TIDES alludes to the very romantic confrontation of the human being and the elements as participants in a centuries-old drama. The film is introduced by a quote from Isadora Duncan's 'The Dance of the Future,' and proceeds to visualize the woman — the filmmaker herself — first rolling into the heart of the wave, then moving with, against, under, into the waves, until, at the end of the film, her whole body shouts with joy." — 16th Edinburgh International Film Festival

Exhibition: London Film Festival, 1982; Edinburgh Film Festival, 1982; Museum of Modern Art, NY, 1983; NY Shakespeare Public Theatre, 1983.

1982, 16mm, color/so, 12.5m, $25

Special Package: ELEMENT and TIDES may be rented together for the special price of $45.

ANTIGONE/RITES OF PASSION

A feature film starring Bertram Ross, Janet Eilber and Amy Greenfield. Music: Glenn Branca, Diamanda Galas, Paul Lemos, Elliott Sharp and David Van Tieghem.

An "emotionally charged feminist take" (*The Village Voice*) on the daughter of Oedipus. Amy Greenfield takes avant-garde and feminist filmmaking into a new sphere of storytelling.

"Dazzling, demanding, bold, triumphantly ambitious and successful .... Greenfield wisely decided to shoot her film as a silent, allowing her performers complete freedom of movement. ... Greenfield and her cinematographers Hilary Harris (for the natural locations) and Judy Irola (for the architectural settings) keep the camera in perfect, expressive harmony with the performers. ... Add to this spare, off-screen narration spoken by the various characters as they reveal their innermost thoughts. ... Further add the film's astonishing score, a great, richly varied hum and roar and shimmer. ... Through the flawless fusion of all these elements we're able to experience an 'Antigone' as if we had never seen it performed before, an 'Antigone' at once sensual and erotic, timeless and timely, for this film is charged with the tension of viewing Oedipus from his daughters' point of view. ... Inspired." — Kevin Thomas, *The Los Angeles Times*

Exhibition: Berlin Int'l Film Festival, 1990; Houston Int'l Film Festival, 1990.

Selected as eligible for Academy Award nomination, 1991.

1990, 16mm, color/so, 85m, $250

DERVISH 2

Directed, choreographed, and performed by Amy Greenfield. Camera: Wilson Barber; Switching: Tony Grante; Colorization: Pee Bode.

One of the first creative videodance tapes made. The Museum of Modern Art says "[Greenfield] developed a new genre of videodance, choreographing movement for the area framed by the video camera and the television screen."

"For twenty minutes we watch Greenfield, wrapped in a white sheet, simply spin. The ceaseless repetition makes us lose our sense of time and gives the dynamic movement an object-like permanence. And yet, the actual physicality of her body also seems to dissolve. Subtle superimpositions of alternate camera views create delicate image transparencies while the whippings of the sheet across the monitor screen emit luminous stroboscopic flickerings. Rhythmic ambient sounds of shuffling and breathing reinforce the hypnotic effects of optical repetition." — Richerd Lorber, *Arts in Society*

"A range of dance extraordinary in its closeness and fragility." — *ArtsCanada*

Awards: First Int'l Women's Video Festival, Toronto, Canada; Video Roma, Italy. Part of the collection of Lincoln Center Dance Collection and Anthology Film Archives Video Collection.

1972, VHS, color/so, 18m, $50 Home; $150 Other

DIALOGUE FOR CAMERAMAN AND DANCER

Director, Editor, Choreographer, and "Dancer": Amy Greenfield; Camera and "Cameraman": Willson Barber.

A pioneering videodance tape, for its camera movement and its editing which in the latter part presages music videos. This tape also summons up the ideals of freedom and openness of the nude body and naked personality, the good and bad trips, the music (Joplin and The Who) of the '60s.

"This tape involves a dual process, as cameraman and dancer rediscover the roots of human motion in their own lives. ... The camera circles, follows, inverts, sometimes echoes, sometimes seems to hurl Greenfield across the landscape ... fully entering into the kinetic energy which surrounds her nude body. ... Greenfield and the cameraman, Willson Barber, speak to each other on the soundtrack, discussing their experiences and feelings about movement, especially falling — one extended sequence of which reminds this writer of the diving sequence in Leni Riefenstahl's *Olympia* .... The soundtrack ... of popular music is opposed by the sound of Greenfield's breathing, buzz of planes, screams, and other noises usually deleted from more conventional dance tape." — Robert A. Haller, *Film Library Quarterly*

1972-1974, VHS, color/so, 25m, $60 Home; $175 Other

VIDEOTAPE FOR A WOMAN AND A MAN

Directed, choreographed, and edited by Amy Greenfield. Cameras: Hilary Harris, Patricia Saunders; Performers: Ben Dolphin, Amy Greenfield; Music: Gordon Mumma, J. S. Bach.

"Among film and video artists, Amy Greenfield holds a special place in today's avant-garde. Greenfield, an active exponent of experimental cinema dance, was honored by a full Cineprobe evening at New York's Museum of Modern Art.

"VIDEOTAPE FOR A WOMAN AND A MAN, shown at MoMA, is an absorbing and disturbing inquiry into male-female relationships. Photographed in black and white and color, and performed in the nude by Greenfield and dancer Ben Dolphin, it relentlessly examines the possible physical and emotional encounters between a man and a woman. The vulnerability of nakedness makes these encounters not only a study in exposure but a turbulent drama in which two human beings confront each other and begin a ritual of mutual and self discovery.

"While the erotic implications are a constant, the work skillfully skirts the pornographic through the single-mindedness with which the protagonists objectify (by word and action) their encounters.

"It is the immediacy of the unforeseen that lends the film its emotional thrust as the unadorned, unimpeded, and unrestricted male and female bodies enter into a sensual struggle for self-recognition." — John Gruen, *Dancemagazine*

1978, VHS, b&w/color/so, 34m, $70 Home; $200 Other

DAVE GREGORY

THE INCREDIBLE INVASION

Produced in 1969 and 1970, this featurette was intended as an experiment to discover what special visual effects were possible in the 8mm format. In a documentary style, the film depicts an invasion from outer space. Flying saucers are shown devastating a large city, but unlike most SF films with this theme, THE INCREDIBLE INVASION contains a relevant "twist" at its conclusion. The film's camp nature makes it ideal for science-fiction fans and college audiences.

"Technically excellent!" — Baltimore Science-Fantasy Conference

"One of the most enterprising films we have ever received!" — Phil Preston, Amateur 8 Movie Contest

Exhibition: S8mm Int'l Film Festival, Halifax, Nova Scotia, 1970

1969-1970, S8mm, b&w/sound on cassette tape, 15m, $10

PREHISTORIC MISH-MASH

This funky little fantasy was improvised by using clay miniatures and stop-motion animation. Evolution, a small green blob, manages to get itself into trouble. There's even a few dinosaurs and a special guest appearance by The Hand of God. A short sweet taste of whimsy suitable for everyone.

R8mm, color/sound on cassette tape, 5m (18fps), $5

VINCENT GRENIER

WINDOW WIND CHIMES PART ONE

Made with a grant from the Canada Council, with the assistance of Ann Knutson.

"WINDOW WIND CHIMES explores in semi-documentary manner the interrelationship between [Grenier] and his wife Ann Knutson in the environment of their San Francisco apartment. Conversations between them consist of fragments of arguments, apologies, affections and distillations of the personal rituals that take place between man and wife. The film begins outside the apartment in a laundromat with a *tour-de-force* performance by George Kuchar rattling off at the mouth about windchimes, Marilyn Monroe and Arthur Miller. ... The scene changes to the apartment where Ann and Vincent play taunting games with each other. ... In one scene, an ironic game is played on

the viewer while the conversations continue off-screen. What appears to be a vast expanse of snow in close-up, is revealed to be only a white pie topping. ... There also seems to be the possibility of an imminent invasion by the bright light of the sun which threatens to wipe out everything. WINDOW WIND CHIMES combines the best elements of straight documentary with a very personal and poetic vision." — Bob Cowan, *Take One*
1974, 16mm, color/so, 27m, $50

CATCH

"... His third film in this program, CATCH is a fragmented observation on hidden reflective surfaces, the corner of a dormant television screen, a window ...." — Mike Reynolds, *Berkeley Barb*
1975, 16mm, color/si, 5m, $8

LIGHT SHAFT

This is probably my first film to really deal with what became my obsessive attachment to cultivating visual ambiguities. The theater is a black place, after all, where the ritualistic ray of light's main function is to reveal other places. This idea of "showing" the reproduction of another place has become so expected that it seems only inevitable to tamper with it. Here this tampering of the process of recognition results with ambiguities between notions of solidity and space, the inner and outer limits of the screen, directions, movements and others which mingle into unforeseen expectations, while a small wedged screen of light probes as the impossible window into the dark.
1975, 16mm, b&w/si, 8m, $16

SHADE

"SHADE is a near exhaustion of the possibilities between camera (aperture, focus) and nature (sun, wind). It is a beautiful study-poem on the undying presence that renders the world perceptually. In this minimal area the variations are pursued with quiet doggedness, each frame revealing the secret of the next." — Mike Reynolds, *Berkeley Barb*
1975, 16mm, color/si, 16m, $30

X

Made with a grant from the Canada Council: filmed with the help of Ann Knutson.

In X, a black line can be perceived as delineation or as a shape in itself. It can also be a slit through which one can feel the background; or it sometimes becomes undifferentiated from one of the areas it delineates when, because of light changes, the areas become black as well. A shape which may seem to cross the frame horizontally can just as well suddenly appear to do so vertically or even go backward and forward in the film space. The rectangle of the screen itself metamorphoses into a trapezoid, temporarily stretching the black mass surrounding it.
1976, 16mm, b&w/si, 9m (18fps), $20

INTERIEUR INTERIORS (TO A.K.)

With special assistance of Ann Knutson.

"Grenier's great skill is that by means of shifts of focus, by subtly altering light level and shadow, by moving the camera axis, by playing upon grain, contrast and surface texture, he can provoke constant mystery as to what exactly we've just seen, are seeing, will see next." — Simon Field, *Time Out*, May 1980

"One striking aspect of INTERIEUR INTERIORS (TO A.K.) is that each specification of a spatial reading has a short perceptual life. If it is not renewed and reinforced the viewer soon loses it and is confronted again by an indeterminate space, which can be changed almost at will. Grenier relies on two kinds of factors to achieve these temporary specifications: motion, which is itself unambiguous if in a direction parallel to the screen and which automatically defines a recession; and the insertion of a recognizable element. When the two factors appear together, even for a moment, the cinematic space is transformed into one of representation." — Graham Weinbren and Christine N. Brinckman, *Millennium Film Journal*

"... And although we may repeatedly be laced back through the spatial ambiguities and the similarities of light reflection (a kind of sensuous and tendentious voyage), what Grenier leaves us with is finally not the realization that lines and shapes become objects, nor that objects deliquesce into abstraction, but that both object and abstraction can be accessible at the same moment. That is what is so demanding and so unrelenting." — Martha Haslanger, *Downtown Revue*, Winter 1980
1978, 16mm, b&w/si, 15m, $35

GEORGE GRIFFIN

TRICKFILM 3

"A brilliant parody on animation, fast moving ... breaking down the edges and definition of illusion. I loved this film, so funny and shot almost out of the corner of the mind's eye." — Stan Vanderbeek

"A self-referential animation, allowing the viewer to see the animator's hand and coffee cup, as well as pads of animated drawings. Amusing and educational for all ages, combining animation and live action in a manner reminiscent of the early Fleischer 'out of the inkwell' cartoons." — Ron Epple
1973, 16mm, color/so, 3m, $15

THE CLUB

"In THE CLUB we voyeuristically observe pompous, privileged penises, ponderously padding about posh private premises; a jocular take-off (pun intended) on male bonding and sexual discrimination." — John Canemaker, *Funnyworld*

"... a wickedly funny bit of animation ... done in a kind of coloring book style that takes us inside an upper crust men's club, a bastion so male that after a few seconds we realize that everyone inside resembles that most distinctly masculine portion of a man's anatomy." — Kevin Thomas, *The Los Angeles Times*
1975, 16mm, color/so, 4m, $15

HEAD

"The most elaborate of his 'anti-cartoons,' as he calls them, is HEAD (1975), an ingenious, witty essay on making filmed, photographed, drawn, painted, and Xeroxed images move. Reverberating between multi-media versions of the same events, playing with disjunctions between figure and ground, HEAD is a 'trickfilm' meditation on portraiture; the animator, as actor, lives through his drawings, which in turn become actors who influence his own self-image. An insider's diary on the process of creation, HEAD is a brilliant encyclopedic exploration of the circular relationship between the animator and his creation, of the nature of animated illusion itself." — Thelma Schenkel, *Millimeter*
1975, 16mm, color/so, 10m, $25

VIEWMASTER

Music: Harold Anderson

VIEWMASTER is Griffin's homage to Eadweard Muybridge's pre-cinema studies of humans and animals in motion. A cycle of eight drawings, rendered in a variety of styles and media from watercolors to soft pencil to hard line, pan a line-up of animated runners past the camera — happy ink blobs, nude cartoon couples, an army of stick-figure waiters, a Fleischer-esque fatty chased by spear carriers, disembodied legs, etc." — John Carpenter, *Funnyworld*

1976, 16mm, color/so, 3m, $15

BLOCK PRINT

"As a silent film, it forces one into an analysis of the pure image, broken wide open for theoretic scrutiny and technical analysis. It is the oddity of the images which makes one look deeper into the materiality and sequential elements of film — the oddity of viewing an image forced into vertical trajectory, sliced up on a paper cutter, optically printed and then viewed again, this one city block in New York City and every poster, window, door, vacant lot and brass railing there is to see in that block. A truly sequential documentary." — Richard Stanford, Canadian Filmmakers Distribution Center

"George Griffin's BLOCK PRINT is a classic audience turn-around film. Beginning innocuously with a slow shot around a dreary New York City block, the raw film is Xeroxed, cut into separate frames, and reordered onto a home-made wheel, complete with crank-handle. The end result is a simultaneous Xerox animation and real-life rendering of the original." — Fred Marx, *Daily Illini*

1977, 16mm, color/si, 17m, $30

THUMBNAIL SKETCHES

Like many of my films, THUMBNAIL SKETCHES began as a flipbook. However, this particular book didn't really flip. Each page, instead of being just one page in a series (like a frame of film), contained a complete cycle of eight drawings arranged in a rectangular ring. The reader had to construct the information conceptually, not just optically, as if it were a mosaic of abstract comic strip panels.

The film begins with a "live" prologue documenting the book's original form; then follows its destruction by scissors, a brief autopsy illustrating the mechanics of movement, and its eventual animated rebirth. The animation is accomplished by displacing the panels in virtual space so that all eight phases are visible simultaneously. ... This scheme suggests that each unit of time construction need not be subordinate to the total hypnotic river of illusion, that in fact a "moving" line is not as simple as it may seem.

1977, 16mm, color/so, 7m, $20

LINEAGE

"This seminal work brilliantly proves that animation — far from being cinema's stepchild as some would have it — is actually one of its glories. Griffin offers the most explicit philosophical confrontation on film — though dressed in ambiguity and irony — of basic issues of contemporary art: illusionism, formalism, reflexivity, the narrative, the time-space continuum, causality, contradiction. This heavy agenda, however, is triumphantly overcome by playfulness; anti-didactic at its core, delicately balancing reason and emotion, the work exudes anti-authoritarianism by its very refusal to provide neat solutions, dazzling us instead with delicious, infinite contradictions involving voice and image, self and other, drawing and photography, reality and illusion, past and present, space and time. To top it all, while purporting to 'reveal' the processes and secrets of animation, its nature and aesthetics, this jesting philosopher/magician actually entangles us more firmly into the web of its mysterious powers. 'I trace my line to find out who I am.' It's good to be along on the journey." — Amos Vogel

1979, 16mm, color/so, 29m, $60

IT'S AN OK LIFE

Voice: Marshall Efron

"Griffin's cube head returns in a sci-fi animation snippet. Born of an unwed mother in the year 20,000, raised in a world of technology, schooled in pleasure, he gives birth to a clone, visits the moon colonies, has an affair with a clone (which doesn't work out), jogs while sleeping, becomes senile and can't decide whether to terminate or live on. Griffin has a grip on contemporary standards which could develop into futuristic realities, and his movie moves at the right speed to catch the humor while making multiple viewings still enjoyable. A variety of nifty animation styles all fit within an initial boxed structure — his signature style. Nice all around." — P. Gregory Springer, *Variety*

1980, 16mm, color/so, 4m, $15

FLYING FUR

FLYING FUR is a cartoon in search of itself: silly animals are on strike, a square man is doing a jazz dance, an angry house is chasing a wolf who turns into a carrot. These and other micro-episodes are woven together in synchronization with a "Tom and Jerry" soundtrack (itself a frenzied pastiche of Basie and Bartok). While taking a firm position on violence, racism and excessive coffe-drinking, FLYING FUR is essentially a love song to animation.

"The real *tour-de-force* ... is George Griffin's FLYING FUR. Using a pastiche of '40s cartoon music — complete with noises that connote falling, danger, chases, etc. — Griffin constructs his own manic, free-associative scenario, enacted by a cast including clones of Mickey Mouse and Wiley E. Coyote. Griffin is an experienced animator who has worked in many styles, but this is the film which best integrates his graphic and conceptual interests; not excluding Breer (the one indisputably great animator at work today), FLYING FUR is the wittiest, most kinetic, most purely enjoyable film on the bill." — J. Hoberman, *The Village Voice*

1981, 16mm, color/so, 7m, $20

Videotape compilations for sale:

GRIFFITI

A selection of 12 nice animated films, ranging from 10 seconds to 30 minutes in length, including TRIKFILM 3 (1973, "Shot almost out of the corner of the mind's eye." — Stan Vanderbeek), HEAD (1975, a meditation on the process of animation), LINEAGE (1979, "... delicately balancing reason and emotion, the work exudes anti-authoritarianism by its refusal to provide neat solutions, dazzling us instead with delicious contradictions ...." — Amos Vogel), FLYING FUR (1981, A cartoon in search of itself: silly animals are on strike, a square man is doing a jazz dance, an angry house is chasing a wolf, who turns into a carrot. "A real *tour-de-force*." — J. Hoberman), KO-KO (1988, Charlie Parker's Bop anthem), and A LITTLE ROUTINE (1994). Attractive vinyl album contains color pictures and liner notes.

1973-1994, VHS, color/so, 90m, $40 Home; $150 Other

PATRICIA GRUBEN

SIFTED EVIDENCE

A woman is telling the story of how she went to Mexico looking for an obscure archaeological site; how she met a man who promised to take her there; how they stayed together locked in cross-purposes and misunderstandings — how, but never why. The central event has been reconstructed through stills, narration, and enactment by two performers in a tableau limited by the boundaries of the front projection screen.

"... Among the most assured experimental narratives of the early '80s, SIFTED EVIDENCE makes particularly brilliant use of Syberberg-style front-screen projection." — J. Hoberman, *The Village Voice*

"[The] complex interplay of verbal, linguistic, and cinematic relationships can be seen as a strategy for challenging the conventional structures of narrative cinema and the patriarchal traditions in which that cinema is embedded. The emphasis on the female voice and its status as voice-over narration crystallizes that strategy." — Kay Armatage, *The Experimental Challenge*

1982, 16mm, color/so, 42m, $80

LOW VISIBILITY

LOW VISIBILITY unfolds as the survivor of a wilderness ordeal is rushed to hospital, seen only through the eye of the news camera, or his hospital surveillance camera, or the eyes of those around him. His incoherence, his foul and frightening reactions to the world around him, become a puzzle to be unlocked by the "experts." He appears to be the helpless victim of some horrible trauma — or is he?

Are the ineffectual and often hilarious psychological tests inflicted on this man routine attempts to jog him into reality — or are they an attempt to elicit a confession? The police detective is determined to establish guilt for some violent crime buried beneath the mountain snow, which he has doggedly uncovered with the help of a clairvoyant. But the clairvoyant can only "see" through the eyes of a young nurse who didn't make it out of the mountains, and the clairvoyant struggles to believe in the survivor's innocence all the while he is blocking her out of his mind.

"Few fringe filmmakers are as good at directing actors as Gruben, and Larry Lillo develops a convincing portrait of traumatized insanity." — Kaja, *Variety*

1984, 16mm, color/so, 84m, $175

WALTER GUTMAN

THE ADORATION OF SUZY

Director and photography, Walter Gutman; Photographer: Howard Kanovitz; Featuring: Suzanne Perry (formerly of Ringling Bros. Barnum & Bailey Circus); Producer, Hawk Serpent Productions Ltd.

THE ADORATION OF SUZY was made from 35mm slides and represents a technical breakthrough in the use of light to create drama. Accident plays a major role in the results. The film is devoted to Suzanne Perry, who at the time the slides were made by Howard Kanovitz and myself, had been three years in the Ringling Bros. Barnum & Bailey Circus. The movie reflects her special character and my special reaction to it. It is based on the concept of a woman, of her body and her psyche.

Note: This film can also be projected at silent speed.

1969, 16mm, color/si, 16m, $32

MUSCLES AND FLOWERS

Director: Walter Gutman; Producer: Hawk Serpent Productions, Ltd.

MUSCLES AND FLOWERS is a unique film because it approaches the mystery of WOMAN — and contrasts this with the mystery of MAN — by means of the strange vision of a very feminine woman who is also very strong physically. To Walter Gutman, a woman who has the muscular capability of a man is more feminine — is more the ultimate female — when this strength is used to express the tenderness of a woman. She does something else with what is natural to a man and this adds to her mystery.

An audio-visual film, of which 90 minutes are audio and 45 minutes are visual.

Since the visual elements of MUSCLES AND FLOWERS total only half the length of the audio, there are four periods during which the audience sits in the dark, one quite brief, two about ten minutes each and one almost a half hour. There have been other films which compelled the audience to listen rather than look — but MUSCLES AND FLOWERS is probably unique both in the relative length of the audio element and its natural integration with and support of the visual.

1969, 16mm, color/so, 90m, $90

BOLEX

Bolex is about a simple experiment with a rented Bolex which resulted surprisingly in a somewhat magical apparition. What sort of magic? It is the magic that every man in some degree experiences during his life at the sight of a young woman. The film talks about Achilles and the daughter of the Priest of Apollo but since then I read an 1841 account of how George Washington was smitten when unexpectedly he saw a young woman sitting under a tree in the wilds of what is now western Pennsylvania reading a poem. He was young, too, and if the story is true he must have forgotten Martha, to whom he was then engaged. But the story of the magic is true — through thousands of years it has been the same surprising story.

16mm, color/so, 11.5m, $23

CIRCUS GIRLS

Editing: Mike Kuchar; Musical Advisor: John Duffy.

About his life-long love of Circus girls.

1970, 16mm, color/so, 30m, $57

BENEDICT ARNOLD

A documentary — from birth at Norwich, Conn. to death and burial in London. Shot on the scene of his victories and glorious delaying actions at Ticonderoga, Ridgefield, Compo Beach, Valcour Bay and Saratoga; his marriages, especially his long loving marriage to Peggy Shippen; the part she played because of her pre-marital friendship with the British Adjutant General John Andre in the negotiations for the surrender of West Point; the great party that Andre choreographed at Philadelphia before the British left, including a portrait he did of Peggy — perhaps the greatest party ever given in America; the life of the Arnold family in England after the discovery of the plot — their powerful friends, an authentic account of a duel.

1974, 16mm, color/so, 105m, $100

KAY ROSAIRE & HER LIONS

Shows Ms. Rosaire rehearsing three male lions, in Sarasota, Florida, 1976. Ms. Rosaire is the beautiful blond daughter of a 200-year Irish-plus-English circus family — pedigree of handsome lions goes back to 79 AD when their ancestors escaped from a circus being inundated with lava at Pompeii. 16mm color plus music and lions' roars.

1977, 16mm, color/so, 11m, $23

THE EROTIC SIGNAL

"The film opens with a small child romping alongside her mother, reminding us that we've all played with such powerful giantesses, and soon cuts to re-filmed footage of a 'zoftig' lady wrestler mopping up the ring with her hapless male opponent in super slow motion. Ingeniously, Gutman goes on flashing examples of his 'signal' while wheezing, coughing, and quoting Shakespeare (she 'governed him in strength if not in lust') on the soundtrack." — J. Hoberman, *The Village Voice*

1978, 16mm, color/so, 50m, $100

SAPPHO

[The film] is a simply told biography of Sappho, centered on her poetry but extending beyond her life to the legend which expanded for centuries, making her one of the most remembered names of Western Civilization. For those who are curious about Sappho, I think this will be a revealing film — also for those who are curious about history and can sense that history is our womb — certainly the history of the Greeks — or really the Hellenes — for their history was not exclusively or even mainly attached to the area we now call Greece — the film should prove worthwhile.

1979, 16mm, color/so, 50m, $89

IT HAPPENED IN SARASOTA

Filmed about six or seven years ago but edited and given a narration and music in 1979. As the voice-over explains, it is a film showing friends of mine practicing some acts at their home in Sarasota. The Chapmans — Sarah and Danny were with the Ringling show when I met them — Danny's daughter by his first wife, also a circus acrobat — a glowering sub-teenager who developed in that startling way that women do, from a rat to a gorgeous, mysterious female. I guess that's what happened in Sarasota.

1980, 16mm, color/so, 18m, $38

CLOTHED IN MUSCLE — A DANCE OF THE BODY

This is the most complete evocation of my *raison d'etre* — at least my avowed *raison d'etre* as a filmmaker. I woke this morning with a bright idea of explaining this another way, which is that George Sand enjoyed carrying Chopin piggy-back and so did Dylan Thomas' girlfriend like to transport him piggy-back in private Welsh pastures. In other words Nature loves variety more than we do and that vaguely is what this film is about. The men in it are far from frail so it's not a complete illustration that a man can be frail but masculine while a woman can be feminine and alluring — though maybe George Sand wasn't entirely the latter — but at any rate a woman can be all that though powerful. The star of the film is Claudia Wilbourn who you may have seen on TV. She is one of the founding mothers and champions of Women's Body Building. She is a sculptor and writer and felt as I did that the effect of body building when filmed nude as I did makes it look in frequent sections like antique Greek sculpture. The effect of filming a body building performance repetitively is to create a dance of the body.

1981, 16mm, color/so, 37m, $74

HANDS DOWN

The heroine is Mary Lou Harmel who is the dominatrix in CLOTHED IN MUSCLE. I must have made it about the same time — or maybe a year later. Anyway I am dating it from Bob [Cowan]'s title, 1983.

Also featured is a rag doll and my forearm which Mary Lou, in a hand wrestling match, puts down.

It also features my special technique of being lucky with mistakes. In this case I am clear as to what the mistakes were. The camera (since stolen) had a mechanism for opening the lens for focusing and then closing it — if one remembered — so that when the shooting began it was at the f-stop chosen before (or it could be afterwards). But I often forgot — because of old age or excitement. As a result there was decisive over-exposure until I remembered. In this film the pattern of forgetfulness and remembrance of things past forms a type of design or contrapuntalism. If one thinks of the filmmakers not making mistakes but being brilliantly manipulated by extraterrestrial forces then the accident-created design is acceptable as a way of making the visuals exciting.

1983, 16mm, color/si, 6m, $12

THE WOMAN WHEN SACRED

"THE WOMAN WHEN SACRED is Gutman's ultimate statement regarding womanhood. Actress Jessie Holladay Loft (formerly Duane) is pictured nine months pregnant in naked repose. Gutman's cinematography reveals the glowing light of new life lodged in her belly. It is an amazing several minutes of cinema where loving is touching the living giving.

"Jessie is also the 'actress' in BOLEX (1974) whom Gutman introduces to the audience in that film. She went on to 'star' in *The March on Paris 1914 of General Oberst Alexander Von Kluck and His Memory of Jessie Holladay* (1976), THE EROTIC SIGNAL (1978), SAPPHO (1979), as well as hundreds of camera rolls and still photographs which Walter took of her from the time of BOLEX onward until 1981-1982. I have never personally met her — almost once — but as you can see in these films, she is extremely beautiful — and, as Vincent Canby once noted, stands out from the usual Gutman women for her 'petiteness.' I think Walter loved her the most as the ideal woman, but who's to know." — Bruce Posner

1986, 16mm, color/si, 6m, $15

Circles of Confusion image contributed by Al Nigrin

WARREN HAACK

EL DIA TARASCO

In the center of Mexico, in the center of Lake Patzcuaro, lies the island of Janitzio. For centuries the stronghold of Tarascan Indian culture, its inaccessibility has served well to protect their cherished traditions. Here, in the fall of 1981, came Bob Freimark, professor of Art and Chicano Studies at San Jose State, and Warren Haack, filmmaker, to capture the spirit and meaning of Dia de los Muertos — Day of the Dead — before its significance is diminished by oncoming tourism and so-called progress.

This 27-minute color film focuses on the making of folk art for *ofrendas*, the preparation of grave sites, as well as the history of the "Day of the Dead." It is a perfect teaching aid to stimulate interest and is well-researched concerning the many aspects of this important holiday and tradition.

16mm, color/so, 27m, $45

INTRUSION

INTRUSION attempts to deal, in an allegorical sense, with Man's inhumanity to his fellow-man. Achieving this through symbolism, the film takes place in the retelling of a very old story. Throughout time, man has had insensitive feelings towards his fellow human beings. I chose to represent this insensitivity by covering the people in the film with mud. I used music electronic in nature, and made loops of it, to further the machine-like movements of the clay people. They start out blind, and end blind; their only function in our world being that of getting rid of intruders so they can get back to their state of "internal harmony."

16mm, b&w/so, 8m, $15

NEMESIS

"Our intellect has created a new world that dominates nature, and has populated it with monstrous machines. The latter are so indubitably useful that we cannot see even a possibility of getting rid of them or our subservience to them. Man is bound to follow the adventurous promptings of his scientific and inventive mind and to admire himself for his splendid achievements. At the same time, his genius shows the uncanny tendency to invent things that become more and more dangerous, because they represent better and better means for wholesale suicide. In spite of our proud domination of nature, we are still her victims, for we have not even learned to control our own nature. Slowly, but, it appears, inevitably, we are courting disaster. — Carl Jung

16mm, b&w/color/so, 9m, $15

SELECTIVE SERVICE SYSTEM

Since 1956, the United States had been involved in a ground war in Asia. The American commitment had led to an ever increasing involvement in that area of the world — despite growing dissatisfaction here at home. To implement this country's mobilization, the draft system had been stepped up. This system made virtually no exemptions for those who felt this war was immoral and unjust. These young men either had to serve in a war in which they did not believe, or face the bleak alternatives to service. Some chose prison. Some sought refuge in other countries. This film documents another alternative. There was no attempt to alter the proceedings that took place.

Awards: First Prize, Documentary, Fifth National Student Film Festival, NY, 1970; Premiere at Lincoln Center for the Performing Arts; First Prize, Documentary, Foothill Film Festival, 1970; First Prize, Documentary, Ann Arbor Film Festival, 1971.

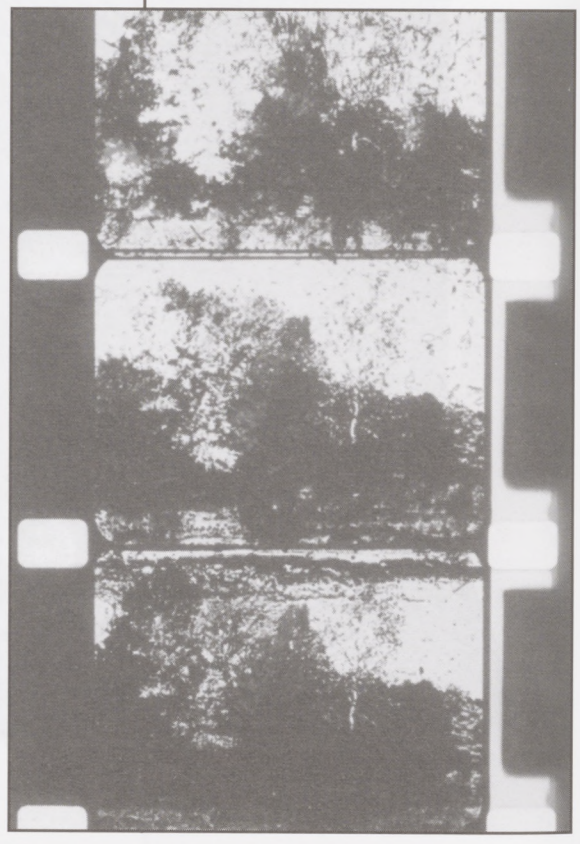
16mm, color/so, 13m, $25

JOEL HAERTLING

Joel Haertling is a filmmaker and musician from Boulder, Colorado. Haertling began filmmaking while in junior high school, and making experimental music at the age of 20 after many years of training in classical music. Haertling's music group, Architects Office, has been prominent in the International Experimental Music Underground since 1983. Through this activity Haertling became known to filmmaker Stan Brakhage in 1984. From 1984-1988 Haertling made soundtracks for five films by Brakhage and played Faust in Brakhage's two and a half hour four-part series of Faust films. In 1996 Haertling collaborated with Brakhage as a filmmaker on THROUGH WOUNDED EYES.

Haertling has made 25 films in Super 8 and 16mm since 1975. He has toured Europe three times as a filmmaker since 1992 with screenings in France, Spain, Germany, Holland, Belgium, Italy, Austria, Hungary, Czechoslovakia and Denmark. He has been making films for raves since 1992. His most recent screenings have been at the Museum of Modern Art in New York, Cinemathèque Ontario in Toronto, a rave in Taos, New Mexico and ATA Gallery in San Francisco. He also teaches master classes in abstract filmmaking.

Haertling's films are non-narrative personal documentaries using abstract photographic and non-photographic filmmaking techniques. Silent tooled, scratched and painted films such as *Untitled 1990*, *Untitled 1994* and THROUGH WOUNDED EYES are a featured part of Haertling's film program. Haertling's other motion pictures (*Motion Diary*, *Motion Diary Atto Secondo the Reel*, etc.) feature music soundtracks produced by Haertling or his music group, Architects Office. In these films he uses a technique of pixilation (single-frame cinematography) that produces extreme time compression, reducing scenes to rapid visual elements and creating near-subliminal mental impressions. Metaphor is thereby consciously and unconsciously realized on multiple and interrelating sonic and visual levels. Other physiological reactions of the eye such as after-imaging and negative envisionment are also factored in.



Through Wounded Eyes by Joel Haertling

THROUGH WOUNDED EYES

(See also Stan Brakhage)

A film by Joel Haertling and Stan Brakhage.

"This film is a collaboration between Joel Haertling and Stan Brakhage. It is a hand-painted film incorporating treated film images of trees in Fall colors and scratched film. It has four levels of superimposed image. Inspired by an eye aberration caused by a detached retina, this film approximates what is seen through wounded eyes. The film begins with an eye injury, followed by a multi-color dot pattern that approximates damaged-as-seen-through-a-screen eyesight. A scratch pattern is introduced that is identical with a recurring eye aberration associated with a detached retina. A flowering Agrimony plant appears, the name meaning a wound to the eye. A catharsis is reached at the point that the scratched pattern changes to its negative and transforms to color negative. This introduces other painted and sanded film sequences that resolve the catharsis of incoming images into a visual-world-unto-itself." — Stan Brakhage

1996, 16mm, color/si, 7m (24fps), $25

PATRICK HALM

My films are non-narrative. Poetry, modern symphonic music and the rich varied history of the cinema influence my work. I have a fascination with film's ability to emulate the subconscious thought process. By layering image and sound fragments over each other physically and temporally I create a charged span of time. I am interested in creating films where the present does not devour the past and the future, but rather expands the present moment to give a sense of the whole time line as one thought. Above all, my films create a space where viewers can exercise their imagination and form their own conclusions.

Patrick Halm lives and makes non-narrative films in Los Angeles, California.

THE POISONOUS BEAR

The film is formed of sections of differing film styles which loosely parallel film history and its content. It is a coming of age film and, appropriately a first film. The gaining of awareness via a gradual surfacing (the transitional). The realization of the change about to take place and the sensation of being overwhelmed by it and the overwhelming possibilities of film language.

1988, 16mm, color/so, 9.5m, $20

HUMPTY DUMPTY

The struggle to reconcile one's life as it is versus how you want it to be. Short camera bursts and image fragments create a fairy tale about fairy tales. Bits and pieces of fairy tales, along with some of the common (and not so common) storytelling signs, symbols and techniques were drawn on to make this film.

1992, 16mm, b&w/so, 12m, $20

JOURNEY TO THE CENTER OF THE EARTH

A non-linear examination presents natural elements, human invention, statistics and historical accounts. The film stems from an interest in the flat promise of technology, where the source of invention and the source of fantasy working side by side on the same idea deliver different end results. The film borrows its title from the classic H.G. Wells novel and some images from the 1958 science fiction film.

1994, 16mm, color/so, 12m, $20

THICK AS THIEVES

The film alternates between a visual program and a pure audio program. Excerpts from Victorian diaries (by military officer and a society gentleman) are cast against each other and the supporting visual program. Images of insects, taxidermy and graphic symbols of Victorian secret societies are presented along with their modern day reflections and echoes. A film of open secrets, surfaces and the mysteries of tendency.

1996, 16mm, color/so, 20m, $40

IN THE LAND OF GIANTS

Fear is the main theme of the film and it is explored through the use of unlikely and incongruous examples. Images of small finches, people in the rain, struggling body movement and proud owners of precious objects (low riders) compose this film. It examines the plain and simple, and the common force that unites them. It is a dissection by grouping and then a grouping by dissection.

1997, 16mm, color/so, 20m, $40

AMY HALPERN

FIVE SILENT FILMS

INVOCATION

Hands conjure up a form in space. The illusion is made wholly of lighting and dress — no optical effects.

1982, 16mm, color/si, 2m

PEACH LANDSCAPE

Illusions of surface, abstract to pictorial. Initially the grain of the film emulsion, complete with scratches, variations in framing — the meat of film — are the most apparent elements of all. The object shown is revealed to be a bowl of canned peaches. But even with identification, the visual illusions return — *e.g.*, a concave surface becomes convex, the flat bottom of the bowl becomes an egg.

1973, 16mm, color/si, 5m

THE CANNONBALL SECTION

A rendition of a childhood pastime. This rhythmic balancing game is played on a set of cannonballs embedded in the ground at 89th Street and Riverside Drive, New York City, in front of the Soldiers' and Sailors' Monument. The cannonballs relate to cannons mounted nearby, which face across the Hudson River towards the rest of the United States.

1972, 16mm, color/si, 2m

Amy Halpern

FILAMENT (THE HANDS)

In the politically charged atmosphere of the early 70s, Mikis Theodorakis conducted a concert of his music in Philadelphia. His music was banned in Greece, his own country, at that time by the US-funded junta. Visiting the US on a limited visa, he was restricted to musical appearances only — no public speaking permitted.

His hands, eloquent even when their gestures are deprived (by silent filming) of the music they are making, speak.

Several in-camera phenomena resulted from the highly-charged nature of the shoot. Flashes of lightning appear, in directional continuity with Theodorakis' movements. These are the product of static electricity, which caused flashes of light inside the camera to make additional exposures on the film while it was being exposed through the lens. The apparent double exposures are the result of the speed of the gestures interacting with the camera shutter speed, and seem to multiply the hands' locations.

A shift from Plus X to Double X and finally to Tri X film stock causes the image to become progressively grainier, and the hands more glowing and halated.

1972-1975, 16mm, b&w/si, 6m

SILENT PREPARATION

Still life, moving camera.

A north-facing window on West 101st Street in New York City.

1986, 16mm, color/si, 2m
Note: These five films are on one reel. They are deliberately without on-screen titles, and are meant to be complete bright objects in the dark. — A.H.
1972-1986, 16mm, b&w/color/si, 16m, $20

ANNA HALPRIN

DANCE FOR YOUR LIFE

With STEPS Theatre Company.

There is a way to challenge AIDS and these people are doing it. They have chosen to become actively and creatively involved in their own survival and in the process learn to live life fully now. The dances are created by the participants of our real-life situations. They are personal rituals that have the power to change their lives — and that is exactly what is going on here. The dance changes the dancer.

1988, VHS, color/so, 15m, $30

A RITUAL OF LIFE/DEATH

With STEPS Theatre Company.

The participants in the STEPS Theatre Company are creating their own original dramas based on their personal challenges of living with the AIDS crisis. Their performances are motivated by a powerful act of commitment to live, as they confront their own life and death issues. The authenticity, the bravery, and the nobility of their expression is an example of theater as an act of transformation.

1988, VHS, color/so, 15m, $30

CIRCLE THE EARTH, DANCING WITH LIFE ON THE LINE

An unedited performance tape of the April 2, 1989 healing dance, directed by Anna Halprin and mutually created with people living with HIV disease along with caregivers, supporters and friends. 100 people formed a community, learned to confront their fears and express their angers, found their hope, trust and love for one another, and created a group spirit of support and healing. The culminating dance ritual shown here and performed before 1000 witnesses is life-affirming and uplifting. Ignorance, fear, and isolation are transformed into health, peace and trust. A performance that will cause one to examine their own dance of life.

1989, VHS, color/so, 40m, $40

THE BUST

Filmed by KQED-TV, San Francisco.

This film records a performance that grew out of a community workshop project in which workshop members went out into the neighborhood. During the course of the performance, several members of the workshop were arrested — for allegedly bizarre behavior on the street.

16mm, b&w/si, 10m, $12.50

HOW SWEET IT IS

A film documenting the way in which multi-racial participants in the San Francisco Dancers' Workshop summer session collectively created a ritual around the sharing of food as a way of acknowledging their sense of the communal aspects of their life. The ritual takes place in a wooded grove at the foot of Mt. Tamalpais, about 20 miles north of San Francisco. The first part of the film shows the creation of the ritual and the second part, the performance. Filmed by Roundhouse.

16mm, color/so, 12m, $20

PARADES AND CHANGES

Filmed by Anne Arneborn.

Part 1: An environmental dance in which the dancers relate to space and objects in it, including trapdoors in the floor and ceiling, scaffolding and a weather balloon.

Part 2: "Paper Dance" performed by dancers in the nude. Dancers tear large rolls of paper creating a rhythmic, sculptured image of naked bodies and forms of the paper.

Performed in 1965 in Sweden and at Hunter College in 1967.

16mm, b&w/so, 40m, $45

RIGHT ON (CEREMONY OF US)

Filmed by KQED-TV, San Francisco.

The film documents the intense encounter of an all-black group from Watts and the all-white Dancers' Workshop community in a ten-day workshop conducted by Anna Halprin. The film records the group's experience of one another through movement encounter situations, discussions of their reactions to one another. It includes some sections of the theater piece eventually presented at the Mark Taper Forum in Los Angeles.

16mm, b&w/so, 30m, $35

BARBARA HAMMER

To discover and uncover the invisible images and material in photography, film and video has been my pursuit for over twenty-five years as a pioneer lesbian artist. I have made over seventy-seven film and videos since 1972. All my work is about revealing, showing, expressing, uncovering that which has not been seen before. I try to give voice and image to those who have been denied personal expression. I continue to be involved in formal structure determined by the content of the material. Over the years my films and videos have evolved to dense referential montages characterized by a challenging montage/collage of image and audio. I seek to empower the viewing audience to "make their own film" by working in a non-linear, metaphoric and fragmented manner. It is a political act to work and speak as a lesbian artist in the dominant art world and to speak as an avant-garde artist to a lesbian and gay audience. My presence and voice address both issues of homophobia as well as the need for an emerging community to explore a new imagination.

A Gay Day

A satire on lesbian monogamy.
1973, 16mm, color/so, 3m, $6

Sisters!

A celebration and collage of lesbians, including footage of the Women's International Day march in SF and joyous dancing from the last night of the second Lesbian Conference where Family of Woman played; as well as images of women doing all types of traditional "men's" work.
1973, 16mm, color/so, 8m, $15

Dyketactics

A popular lesbian "commercial," 110 images of sensual touching montages in A, B, C, D rolls of "kinaesthetic" editing.

"The images are varied and very quickly presented in the early part of the film, introducing the characters, if you will. The second half of the film slows down measurably and all of a sudden I found myself holding my breath as I watched the images of love-making sensually and artistically captured." — Elizabeth Lay, *Plexus*
1974, 16mm, color/so, 4m, $15

Jane Brakhage

A documentary on the pioneer woman, her wisdom, philosophy and common sense: Jane Brakhage as herself is the viewpoint rather than Jane Brakhage, wife of the filmmaker, Stan Brakhage.
1974, 16mm, b&w/so, 10m, $20

Menses

A wry comedy on the disagreeable aspects of menstruation where women act out their own dramas on a California hillside, in a supermarket, in a red-filtered ritual of mutual bonding. MENSES combines both the imagery and the politics of menstruation in a fine blend of comedy and drama.
1974, 16mm, color/so, 4m, $15

Women's Rites or Truth is the Daughter of Time

An autumnal celebration of colorful fall leaves, brooks and bathing, chanting circles and tree goddess rites. Shot on witch's land in Northern California, it is a woman celebrating woman and nature film with the poetry of Elsa Gidlow accompanying.
1974, 16mm, color/so, 8m, $15

"X"

A profound and powerful experimental, personal film of one woman's despair, rage and exhibitionism; a baroque fugue of identity chanting growing from women's pain to a holistic, self-healing naming ritual.
1974, 16mm, color/so, 8m, $20

Psychosynthesis

The sub-personalities of me, my baby, athlete, witch and artist are synthesized in this film of impositions, intensities, and color layers coming quietly together through the healing powers of natural touchstone.

"... I would gladly go out of my way to see it again and would travel some distance to see a retrospective of its author's work." — Tom Dowling, *Washington Star*

"Ms. Hammer, a feminist artist in a male-dominated industry, is clearly someone who has ideas which go beyond male-female roles into the very nature of the film experience. Her awards and prizes include the Louise Riskin Prize and her short films are nationally distributed and have received praise at the New York Women's Experimental Film Festival, the Women's Media Festival and the Pasadena Filmforum, among others." — Ron Cowan, *The Oregon Statesman*
1975, 16mm, color/so, 8m, $15

Superdyke

A comedy about a troop of shield-bearing Amazons who take over city institutions before relaxing in the country.

"SUPERDYKE took women into the streets when Barbara armed a platoon of vagina warriors with Amazon shields in an attempt to overthrow San Francisco. They marched through City Hall, usurped the bus lines, demythologized the consumer mentality at Macy's (to the recorded astonishment of casual shoppers), and wandered through the erotic art museum. Barbara's frenetic handheld lens caught the startled reactions and the glee of the participants. SUPERDYKE has a home-movie quality to it, but its committed and loose moments in the playground confirm its comic rationale." — P. Gregory Springer
1975, 16mm, color/so, 20m, $40

Moon Goddess

Made with Gloria Churchwoman.

Two women search for the feminine creative spirit guided by moon power and mutual respect in a barren, desert land.

"MOON GODDESS couples an American Indian woman (bare-breasted, ornamented, ageless) with a stark desert landscape — filmed so precisely that at times the blending elements take on aspects of a Dali Dreamworld, or a taut moment in a Japanese film." — Cecile Starr, *The Soho Weekly News*
1976, 16mm, color/so, 15m, $35

Women I Love

WOMEN I LOVE is a series of cameo portraits of the filmmaker's friends and lovers intercut with a playful celebration of fruits and vegetables pixilated in nature. Culminating footage evokes a tantric painting of sexuality sustained.
1976, 16mm, color/so, 27m, $50

The Great Goddess

A child, two youths, a mother and three crones spin spirals, joining rituals of birth, death and rebirth. Filmed in Mendocino, California, where the water snake, a female symbol, appeared on each shooting day, where the river flooded the sand spiral, where earth, air, fire and water meet.

"The power and magnitude of this film, imaging the growth and movement of girl child to full womanhood and finally to the stature of goddess, left me feeling deeply and most personally touched." — Elizabeth Lay, *Plexus*
1977, 16mm, b&w/so, 25m, $50

Multiple Orgasm

A sensual, explicit film that says just what it is plus visual overlays of erotic rock and cave formations.

"Profoundly satisfying." — Judy Whitaker, Chicago Filmmakers
1977, 16mm, b&w/si, 10m, $20

DOUBLE STRENGTH

A poetic study of the stages of a lesbian relationship by two women performance artists from honeymoon, through struggle, to break-up, to enduring friendship. Starring Terry Sendgraff on trapeze.

"The poetry of Barbara's images carries us through the duration of a relationship: its intensely erotic beginnings, its sense of serenity, its playfulness and comedy and its closure — the alienation, pain, anger and loss of contact. The death of the body, a theme tenderly interwoven into the ageless strength and agility of Terry Sendgraff's body, becomes the death of a relationship, a closing out, a leaving of the body behind. The body becomes a source of life. Its movement, grace, pain and happiness are contrasted with the inertness of things and the stillness of photos that merely document the brief passage of light." — Jacquelyn Zita, *Jump Cut*

Awards: Oberhausen Film Festival; SF Int'l Film Festival.

1978, 16mm, color/so, 20m, $40

EGGS

Matriarchal symbols of wholeness appear everywhere in nature, evoked by a goddess figure.

"EGGS, a very creative film, combined the striking imagery of everyday chicken eggs placed in the settings of everything from apple trees, to pumpkins, to a sandy beach accompanied by koto music." — Rollins Sandspur

1978, 16mm, color/so, 10m, $20

HOME

Returning to the home, the grammar school, the high school, university and church where the filmmaker married, the filmmaker asks her father and grandmother to spontaneously tell stories about who she was as a little girl. Shot with infra-red color stock and bi-packed to offset a graphic line illustrating the two-dimensionality of a flat, middle class child's life in Los Angeles.

1978, 16mm, color/so, 12m, $25

SAPPHO

Using the sixth century BC lyricist's poetry, a group of women unwrap the papyrus gauze of the lesbian goddess and bring her to life. Made by Barbara and six students, together at the Women's Building in Los Angeles.

1978, 16mm, color/so, 7m, $20

AVAILABLE SPACE

I had a dream of Pyramid Lake, of space, of freeing the rectangular film screen to a more liberated space, of escaping the confines of the frame, the "domestic house." In AVAILABLE SPACE I push the limits of restriction in eight different sections and eight different ways. When I perform this film it is projected from a rotary projection table and the eight sections are projected on eight different surfaces of the "available space" from ceilings to walls, to floors and outside windows onto snow or garage doors. The audience must move to see the images. This was the beginning film in a series of attempts to empower, activate, "make blood rush through the veins" of the viewing public.

1979, 16mm, color/so, 20m, $40

DREAM AGE

A 70-year-old lesbian feminist, seeing little change in the society after years of work, sends out her 40-year-old self on a journey which takes her around the perimeters of the San Francisco Bay. During her quest she encounters aspects of her personality: the guardian angel who has all that she needs; the seductress who leads her astray; the wise woman of goddess secrets who she meets underground. The film culminates in a visual crescendo ascending the tower as the heroine's hair is painted white by her counterparts. A dream vision film telling that the quest must go on.

1979, 16mm, color/so, 12m, $25

OUR TRIP

"Feminist filmmaker and performance artist Barbara Hammer has celebrated her recent trip to Peru with her friend Corky Wick through a diaristic animation of photographs they took during their travels. Landscapes and portraits are given growing patterns of framing and texture with magic markers and tempera paint, expressing the richly evocative folk art of the Incan people they saw as we hear their native music resonate on the soundtrack." — Anthony Reveaux

Awards: Bay Area Filmmakers Showcase, 1981; SF Int'l Film Festival.

1980, 16mm, color/so, 4m, $15

AREQUIPA

"Shot in the Peruvian convent of Santa Catalina, AREQUIPA analogizes the building blocks of film (frames, color and black and white stocks, negative reversal, superimpositions) to the frames of architecture (doorways, windows, walls, corridors). The confinement of the frame, the convent, changed for Hammer as she realized there could be beauty and a self-willed delineation of activity within the 'imprisoning' frame." — Kathleen Hulser, Centre Pompidou Brochure, 1985

1981, 16mm, b&w/color/si, 10m, $20

THE LESBOS FILM

In summer of 1980 the Aegean Women's Studies Institute held eight week sessions on the island of Lesbos in the Aegean Sea. We studied poetry with Deena Metzer, Women's Spirituality of the Classic World with Carol Christ, Writing with Valerie Miner and I taught Filmmaking. This film documents the experiences of a group of US for the most part feminist students in a Special European Setting celebrating the lyric heritage of Sappho and her writing, the village of Molivos, on the island of Lesbos, Greece, where we lived, issues of class and race and "ethnic chauvinism" as well as the ideology of feminist education.

1981, 16mm, color/so, 30m, $60

MACHU PICCHU

An inspired, constantly moving camera traces the rocks, the patterns, the layers, the structure of the Incan City and Temple in the Peruvian Andes.

1981, 16mm, color/so, 15m, $30

PICTURES FOR BARBARA

A new friend. A new film. Transcontinental: Oakland to Plainfield, Vermont. Transpersonal: my house to yours. The fall leaves turned as our spirits transformed. Won't you come visit me?

"Two Barbaras (one of whom is Hammer on the west coast, and a friend named Barbara on the east coast) exchange letters and Polaroid pictures.

About women's strength, spirituality and the violence of the external world." — Judy Whitaker, Chicago Filmmakers

1981, 16mm, color/so, 10m, $20

POOLS

Made with Barbara Klutinis.

"POOLS is a pictorially and technically impressive sampling of spectacular swimming pools at W.R. Hearst's San Simeon and manages to validate itself from within, or at least within its own frame of identification." — Richard T. Jameson

My aesthetics in co-making POOLS with Barbara Klutinis was to bring an experiential and physiological sense of the body to the members of the audience watching the film in terms of the locations, the swimming pools designed by the first woman architect to graduate from the School of Beaux Arts in Paris, Julia Morgan. I want the viewers to have the experience of swimming in architectural space for two reasons. First and foremost, I want to activate my audience, I want them to come alive, not be passive through watching cinema, and then to extend that "aliveness" into their lives through conscious expansive living and responsible politics. The second reason I swam and filmed in those pools was to break a taboo. No visitors are allowed to swim in these gorgeous examples of Morgan's work. At least by getting permission to swim there myself with an underwater camera I could extend through vision this extraordinary physical experience.

1981, 16mm, b&w/color/so, 8m, $30

Sync Touch

A lesbian/feminist aesthetic proposing the connection between touch and sight to be the basis for a "new cinema." The film explores the tactile child nature within the adult woman filmmaker, the connection between sexuality and filmmaking, and the scientific analysis of the sense of touch.

"At the opening we are listening to an 'expert' speaking — someone who knows about touch and erogenous zones, about the erotic — yet the emphasis is on her 'knowing' and what she knows 'about' rather than on her 'experiencing.' Hammer undercuts the monologue with intense and extraordinary close-ups of areas of the woman's face and neck, her teeth and lips, her ears. The viewer becomes so absorbed in the details of this closeness, the closeness of a lover seeing the face of her friend, that the words become lost in feeling and experiencing the closeness itself. The other way this works is to make the viewer want to touch, to become involved for, as the speaker says, touch precedes sight in the new-born child, and sight becomes a connection between the actual touch and understanding what it means." — Cath Dunsford, *Alternative Cinema*

1981, 16mm, color/so, 12m, $30

Audience

A film of feminist audiences in London, England at the Filmmakers' Co-op; San Francisco at the Roxie Theater during Gay Pride Week; Toronto, Canada at The Funnel; and Montreal, Canada at McGill University.

I wanted everyone to speak for herself. I wanted to show the diversity of feminist audiences, the sophistication, the thoughtfulness, the fun-loving spirit, the flirtations, the detailed, the subtle.

I wanted my audience to make their own film.

In a time of national borders and increasing geographic chauvinism, I found images of women transcending boundaries and cultures and at the same time acting as spokespeople for cultural difference.

"Cheers to festival entrant Barbara Hammer, whose newest film looks at reactions to her own work — fresh and unrehearsed — among women in four different cities. ... Were AUDIENCE given the context of a Hammer retrospective, I'm sure it might have taken on a new shape and even greater interest." — Edward Guthmann, *The Advocate*

1982, 16mm, b&w/so, 33m, $60

Pond and Waterfall

"The camera eye is like an amphibian that sees on two levels in its journey from underwater in a safe pond down to a violent, turbulent ocean. Early in the silent film shot north of San Francisco we see an homage to Monet's *Nymphiades* in the faded raspberry color of the step-printed underwater lilies. The painterly effects of the printing make the water seem viscous. Pushing through clouds of fish eggs, fronds and algae, the camera establishes a sense of intimacy and connection in a natural ecosystem. But this amiable underwaterscape acquires ominous overtones as the camera/amphibian surfaces. Splashes strike the lens, and the rock of the ocean surf is destabilizing and disorienting. One of the most provocative foreshadowing ambiguities occurs when the half-submerged camera tracks the tip and slosh of the horizon, echoing the mood change from underwater confidence to vulnerability to natural forces, a passage from balance to defiance." — Kathleen Hulser, Centre Georges Pompidou Brochure

1982, 16mm, color/si, 15m, $30

Bent Time

A one-point perspective visual path across the US beginning inside a linear accelerator — or atom-smashing device — and traveling to such high-energy locations as the home of an ancient sun calendar in Chaco Canyon, New Mexico; the site of Ohio Valley Mound cultures; the Golden Gate and Brooklyn Bridges; and beyond. Scientists have noted that light rays curve at the outer edges of the universe, leading them to theorize that time also bends. Inspired by this idea, Hammer used an extreme wide angle lens and "one frame of film per foot of physical space" to simulate the concept of bent time. The film is accompanied by Pauline Oliveros' original score for voice and accordion, "Rattlesnake Mountain."

1983, 16mm, color/so, 22m, $50

New York Loft

"Both NEW YORK LOFT and DOLL HOUSE convey a strong sense of resourcefulness, this 'making something' out of interiors, specifically domestic spaces. And domestic they are, in an avant-garde sort of way. The filmmaker gives plentiful evidence of arranging things, moving them, adjusting, placing and re-placing. First are poles and sticks found; second is fabric, sheets, pillows; in a third section we see round things. Circular magnets, machine parts, film cans and the like eventually become visually paralleled with the camera lens itself. The lens is seen as Barbara films into a round mirror. How different are the visions of this woman-with-a-movie-camera from Vertov of sixty years ago! Each extols the camera-eye, but Hammer replaces Vertov's sociopolitical kino-truths with adventures in domestic space." — Claudia Gorbman, *Jump Cut*

1983, 16mm, b&w/color/so, 9m, $35

Stone Circles

"In STONE CIRCLES, Hammer really leaves 'nation' as well as 'era' and creates a film poem on the prehistoric stone cultures of Britain. She films dolmens and Druid rock formations, including Stonehenge. An introductory section shows excerpts from books and diagrams which in their way document these stones and explain the stones' origins. Hammer takes the diagrams and playfully animates these scientific 'scale models' by filming colorful arrangements of small stones, clods of dirt, sticks, and grasses. She brings an animism to the subsequent images of the structures themselves, and this animism seems just as valid an approach to the stone formations as the historical/scien-

tific speculations regarding their significance." — Claudia Gorbman, *Jump Cut*
1983, 16mm, b&w/color/so, 10m, $35

Doll House

"Rapid montage shows a plethora of objects all arranged in, or with reference to, the central prop of a dollhouse. We see whimsical references to domesticity (kitchen implements), clothing (shoes), the housing situation (want ads), feminist film (Annette Kuhn's book *Women's Pictures*), relationships, claustrophobia. The final shots show the dollhouse outside, up in the branches of a tree — by the effort of cinema, the dollhouse has become a tree-house. This thematic movement mirrors the movement of Barbara Hammer's films in the last few years: from preoccupation with inside/the body, to a claiming of outside/the landscape." — Claudia Gorbman, *Jump Cut*
1984, 16mm, b&w/color/so, 3m, $25

Parisian Blinds

"PARISIAN BLINDS and TOURIST investigate the nature of spectator perception in an unfamiliar environment. Manipulating the movement of the film direction on the screen much like a camera shutter and the motion of Venetian Blinds that open and close, Hammer questions the perceptual experience of mass tourism as the *bateau mouche* endlessly circles the Ile de la Cite. The content is the perpetual forestalling of experience embedded in the form of the abbreviated glance the film editing allows." — Kathleen Hulser, Centre Pompidou Brochure
1984, 16mm, b&w/color/si, 6m, $25

Pearl Diver

PEARL DIVER is about the frustration of communication between two women who try to tell each other "I love you" underwater making humorous a very wet situation. Filmed in Super 8 in Baja, California and rephotographed in 16mm to emphasize the quality of light underwater and the dual nature of living in both air and water reflective of the female experience of living in a man's world.
1984, 16mm, color/so, 5m, $20

Tourist

"The slide of the image into politics finds concrete expression in the film TOURIST as the word 'spectacle' nestles in the Hollywood Hills like an Edward Ruscha painting. Psychic desires of 'tourists' permeate the architecture of seeing. The fleeting spectacle is a series of imaginative possessions, a conquest through the gaze accented by the shots fired on the video arcade game soundtrack. The tourist 'look' is as ephemeral as the animation of the collage suggesting a miniaturizing and glazing of the grandiose wonders of the world." — Kathleen Hulser, "Frames of Passage: Nine Recent Films of Barbara Hammer," Centre Pompidou, Paris

Exhibition: "Film and Text" Exhibition, Centre Pompidou, Paris, 1988
1984-1985, 16mm, b&w/color/so, 4m, $25

Optic Nerve

Sound score by Helen Thorington.

"Barbara Hammer's OPTIC NERVE is a powerful personal reflection on family and aging. Hammer employs filmed footage which, through optical printing and editing, is layered and manipulated to create a compelling meditation on her visit to her grandmother in a nursing home. The sense of sight becomes a constantly evolving process of reseeing images retrieved from the past and fused into the eternal present of the projected image. Hammer has lent a new voice to the long tradition of personal meditation in the avant-garde of the American independent cinema." — John Hanhardt, Biennial Exhibition Catalogue, Whitney Museum of American Art, New York, 1987

Awards and Exhibition: Biennial Exhibition, Whitney Museum of American Art, 1987; First Prize, Ann Arbor Film Festival; Third Prize, Experimental Film Coalition Film Festival; Creteil Int'l Festival of Films by Women, France.
1985, 16mm, b&w/color/so, 16m, $50
VHS Sale: $30 Home; $60 Other

Wouldn't You Like to Meet Your Neighbor? A New York Subway Tape

A series of interviews with New York City subway riders asking them if they talk to other passengers, what they are reading, and attempting to get strangers to talk to one another. Performed in a video installation in the subway as part of Art in the Subway sponsored by Metropolitan Transit Authority and Franklin Furnace.

Selected for 1988-1989 CAGE exhibition, Ohio.
1985, 3/4" U-matic, color/so, 15m, $35
Home; $50 Other

Snow Job: The Media Hysteria of AIDS

SNOW JOB: THE MEDIA HYSTERIA OF AIDS deconstructs the representation of AIDS in the popular press where distortion and misrepresentation amount to a "snow job" promoting homophobia, sexual discrimination, and repression of gays. Using the deconstructive techniques devised in literary theory and applied in feminist cinema, SNOW JOB provokes an awareness and critical attitude in the spectator toward the one-dimensional spectacularizing of AIDS by the mainstream media. This anti-illusionist stance required of the viewer is heightened by the formal device of repeated and variable snow patterns and formations suggesting the covering-up, the snowing out, the fragility of information and image.

Awards: Second Prize, Video, Marin Film Festival; Special Merit Award, Real Artways Video Festival, CT.
1986, VHS, b&w/color/so, 8m, $35
Home; $75 Other

Place Mattes

Sound score by Terry Setter.

Traveling mattes of the artist's torso, limbs, and extremities in Puget Sound, Yosemite and the Yucatan. Her attempt to "touch" nature is removed and blocked between figure and ground setups by the optical printer's flatness of planes.

As the figure and ground are presented as two planal relationships, flattened and made two-dimensional through optical printing, so the artist (figure) is unable to touch the natural environment (ground) in Puget Sound, Yosemite and the Yucatan, yet finally comes to rest in the interior space of a restaurant.
1987, 16mm, b&w/color/so, 8m, $25
VHS Sale: $30 Home; $50 Other

No No Nooky TV

NO NO NOOKY TV posits sexuality to be a social construct in a "sex-text" of satiric graphic representation of "dirty pictures." Made on an Amiga Computer and shot in 16mm film, NO NO NOOKY TV confronts the feminist controversy around sexuality with electronic language, pixels and interface. Even the monitor is eroticized in this film/video hybrid that points fun at romance, sexuality, and love in our post-industrial age.

Awards: Ann Arbor Film Festival, 1988; Humbolt Film Festival, 1988.

Exhibition: American Museum of the Moving Image, NY; Collective for Living Cinema, NY.
1987, 16mm, color/so, 12m, $30
VHS Sale: $35 Home; $75 Other

BEDTIME STORIES I, II AND III

BEDTIME STORY I: THE WET DREAM: Questions of seduction, viewer/viewed, and personal stories (narratives) are collaged in this heavily post-produced account of a "hot tub relationship."

BEDTIME STORY II: THE EROTIC INTELLECT: Shot in Garbo's Hairdressing Salon, Hammer suggests intellectual stimulation to be as provocative as overt sexuality. Confronting the postmodern dilemma of subjectivity, Hammer suggests that the double subject posed by collaborators constitutes an intervention into social construction and increases the possibility of authorship.

BEDTIME STORY III: CLIP, GRAB AND PAINT: A sunstroke delirium as the videographer identifies with Georgia O'Keefe and her radio obituary using a frame buffer and computer program for paintbrush and easel.

1988, VHS, b&w/color/so, 33m, $75

ENDANGERED

Score by Helen Thorington.

"It is against the background of these debates (the demise of avant-garde film) that Barbara Hammer made ENDANGERED, a reflection on the threatened tradition of filmmaking and the independent filmmaker. Hammer's formal invention and manipulation of film through post-production effects created by optical printing become the means for developing new filmic metaphors. ENDANGERED is a compelling expression of the unique power of celluloid and the filmmaking process. Hammer does not hide behind the process of filmmaking — in ENDANGERED we see her making the film. In her hands, the transformation of film into a poetic and avant-garde art form comes about through the direct manipulation of celluloid." — John Hanhardt, 1989 Whitney Museum Exhibition Catalogue

Awards: First Prize, Bucks County Film Festival; "Homage to Magellan" Award, Humboldt Film Festival; Cash Prize, Ann Arbor Film Festival; Gold Prize, Onion City Film Festival; Second Prize, Athens Int'l Film Festival; Black Maria Film and Video Festival; Santa Fe Film Expo; Third Int'l Women's Film Festival, Seattle; Biennial Exhibition, Whitney Museum of American Art.

1988, 16mm, b&w/color/so, 18m, $50
VHS Sale: $50 Home; $60 Other

THE HISTORY OF THE WORLD ACCORDING TO A LESBIAN

From the platonic cave to post-punk, the tape traces the invisible and visible references to women who love women from prehistory to contemporary times with the sarcastic sound of the '50s lesbian quartet from Seattle, the Sluts from Hell.

1988, VHS, color/so, 16m, $50

TWO BAD DAUGHTERS

Made in collaboration with Paula Levine.

TWO BAD DAUGHTERS posits play as subversive activity, a sabotage of the patriarchal institutions of psychoanalysis and sadomasochism through video image-processing; changing the subject/object relationship in psychoanalysis and interrupting and reconstructing the paraphernalia of S/M sexual practice.

1988, VHS, color/so, 12m, $40 Home; $100 Other

STILL POINT

STILL POINT whirls around a point of centeredness as four screens of home and homelessness, travel and weather, architecture and sports signify the constant movement and haste of late twentieth century life. "At the still point of the turning world, that's where the dance is," wrote T.S. Eliot in *Burnt Norton, the Four Quartets*. Hammer seeks a point of quiet from which all else transiently moves.

Award: Women in Film Award, Atlanta Film and Video Festival

Exhibition: MIX NYC: NY Lesbian & Gay Experimental Film/Video Festival; Rocky Mountain Film Study Center; Utah Media Arts Center; Judge's Show, Ann Arbor Film Festival; Judge's Show, Big Muddy Film Festival.

1989, 16mm, b&w/color/si, 8m, $35
VHS Sale: $50

TV TART

Equating broadcast television and sugar desserts as empty, non-nutritive substances, TV TART seduces the viewer's eye with electronic colors as bright as candy.

1989, VHS, color/so, 10m, $50

DR. WATSON'S X-RAYS

DR. WATSON'S X-RAYS is a documentary of doctors and technicians who worked with Watson on developing cineflurography. Colleagues and archivists detail Watson's remarkable achievements in the diverse fields of literature, medicine, experimental and industrial film, and family and friends share personal anecdotes about the pioneer. Featured in the tape are: James Card, former curator of film at the George Eastman House; Dr. Raymond Gramiak, colleague of Watson's at Strong Memorial Hospital; and Lisa Cartwright, film historian.

The tape provides a historical context for x-ray motion pictures. It documents early technical, medical, and artistic achievements, and records both precautions and carelessness with radiation. Together, SANCTUS and DR. WATSON'S X-RAYS provide an unseen and underrecognized segment of important footage made by Watson, a neglected pioneer of American avant-garde film in collaboration with colleagues.

1990, VHS, b&w/color/so, 21m, $40 Home; $60 Other

SANCTUS

Sound composition by Neil B. Rolnick.

"In her most recent films, ENDANGERED and SANCTUS, Barbara has addressed the co-fragility of both human existence and the film emulsion, the artist's raw material onto which she creates images. I have just recently screened the completed print of SANCTUS, and I was overwhelmed by it. The film is visually exquisite, and replete with symbolic meaning. She has transformed 'found footage' — scientific x-ray films from the 1950s — into a lyrical journey, transforming this raw material into a celebration of the body as temple." — Jon Gartenberg, Asst. Curator of Film, Museum of Modern Art, NY

1990, 16mm, b&w/color/so, 19m, $60
VHS Sale: $50

THANATOS

THANATOS is a personal confrontation and relationship with death in the form of a 600-year-old female skeleton. Image processing and digitizing rework the configuration of visuals and text into a postmodern context. Quotations from poetry and visuals from Druer's woodcuts are combined with live performance.

Exhibition: The New Festival, Biograph Theater, NY, 1991

1990, VHS, b&w/color/si, 9m, $30

VITAL SIGNS

This film is dedicated to John Wilbert Hammer, Curt McDowell and Vito Russo.

The film employs images and text to intertwine Western constructions of death with Hammer's personal interactions with a skeleton, clips from Renais'

Hiroshima, Mon Amour, text from Foucault's *Birth of a Clinic* and scenes from a hospital intensive care unit.

Award: Grand Prize, Black Maria Film and Video Festival

1991, 16mm, b&w/color/si, 9m, $35
VHS Sale: $25 Home; $50 Other

NITRATE KISSES

NITRATE KISSES explores eroded emulsions and images for lost vestiges of lesbian and gay culture in this first feature by a pioneer of lesbian cinema, Barbara Hammer.

A forbidden and invisible history of a marginalized people are put in context by the contemporary sexual activities of four gay and lesbian couples.

The role of sexuality in the historic present underscores the resistance of two cultures, gay and lesbian, struggling to survive in the complex interaction of power and domination of a dominant heterosexist ideology.

"Passionate, subjective meditation on the repressed and marginalized history of gay women and men." — Vincent Canby, *The New York Times*

"Vivid, lusty, impressionistic, Barbara Hammer appears to be leading a rising tide of lesbian filmmaking." — John Anderson, *NY Newsday*

"NITRATE KISSES brings past and present into dialogue, mixing the sound of testimonials with the image of sex acts, refusing to allow its audience the escape of either amnesia, or invisibility." — B. Ruby Rich, pop culture critic

"NITRATE KISSES conjures history from shadows, layering the voices of lesbians and gay men into rhythmic lyric." — Lawrence Chua, *Artforum*

1992, 16mm, b&w/so, 67m, $200
VHS Sale: $250 Institutions Only

Videotape compilations for sale:

LESBIAN EROTICA, VOLUME I:

A compilation of three classic lesbian erotica films from the early seventies: DYKETACTICS, the first lesbian love-making film to be made by a lesbian; DOUBLE STRENGTH, a study of the lesbian relationship between two performance and trapeze artists starring Terry Sendgraff; WOMEN I LOVE, a series of portraits of friends and lovers developing an erotic aesthetic which breaks the visual style and patterns represented by pornography.

See film descriptions above.

1974-1978, VHS, color/so, 45m, $60 Home; $100 Other

RICK HANCOX

WATERWORX (A CLEAR DAY AND NO MEMORIES)

The waterworks in the "Beaches" area of Toronto is the source of an eidetic image from early childhood. It was always an enigma to me, and after returning years later to shoot this film, I was still not satisfied that it was merely a filtration plant. Its architecture functioned more significantly as some kind of temporal metaphor.

Wallace Stevens' ironic and equally enigmatic poem, "A Clear Day and No Memories," was sought out to address this phenomenon, and to appear as an interruptive graphic for the same reason the editing is interruptive — that is, to both work with the alluring nature of the image, and force an intellectual distancing.

"What I find most impressive about WATERWORX is Hancox's ability to fuse Stevens' poem and his own imagery and sound, not only without doing damage to the poem, but so that the film provides an effective reading of it. ... The clear, empty vistas of the film (empty of action, of people) reflect those of the poem, and yet both are haunted by the presence of the poetic mind in its process of forming what we are experiencing." — Scott MacDonald, *Afterimage*

Awards: First Prize, Eighth SF Poetry Film Festival; Winner, Canadian Independent Short Film Showcase, Academy of Canadian Cinema.

Shown on TV: Ontario's New Directions, 1986

1982, 16mm, color/so, 6m, $30

LANDFALL

LANDFALL was shot on Prince Edward Island, near the family home on the Northumberland Strait. The original footage, shot in 1974, was a kind of interactive camera "dance" with the environment. Poetry became important when the footage was later superimposed onto its own mirror-image, to help direct the viewer away from the luring yet limited world of image-identification/orientation. "I Thought There Were Limits," by Quebec poet D.G. Jones, was used to encourage the viewer to reject Newtonian notions of space and time, and to conceptualize the film's interplay between absence, desire, and presence. Eventually, the limitation of text as spoken signifier is exposed through dynamic visual techniques reminiscent of concrete poetry.

"'Sense' in Hancox's poetical exploration, becomes non-sense. We can only know through repetition, in an enigmatic flash, the presence of the unconscious through absence." — Dot Tuer, *Vanguard*

"Typography and graphics become significant considerations, not to mention the timing and method of making the words appear and disappear. ... LANDFALL offers an excellent reading of the poem, which is, in turn, well integrated with the film's visuals." — William Wees, *Words and Moving Images*

Exhibition: Runner Up, Eighth SF Poetry Film Festival; Film Studies Association of Canada Conference, 1983; PBS TV's THE FRONTIER, Buffalo, 1984

1983, 16mm, color/so, 11m, $35

BEACH EVENTS

This film completes a trilogy of landscape/poetry films, which include WATERWORX (1982), and was shot near the family home on the Northumberland Strait in Prince Edward Island, like LANDFALL.

In writing the text for BEACH EVENTS, I wanted to challenge the cinema's dominant present tense, by imitating primitive "event" poetry, referring superficially to action present on the screen, but which gradually slips out of synchronization with its referent. This practice, together with reading a kind of sub-conscious, internal monologue also based on the film's events, but only those past and future, helps the viewer transcend the spectacle of the present, and be aware of a larger temporal universe. In this film it informs a dialectic of internal and external nature, temporal presence and absence, the conscious and sub-conscious.

"A work in which all parts functioned equally to create a filmic-poetic form, in which each element was subsumed into a larger, organic unity." — Scott MacDonald, *Afterimage*

Award: First Prize, Experimental Film Coalition Festival, Chicago, 1986

Exhibition: Sixth Conference of the Int'l Society for the Study of Time, England, 1986

1984, 16mm, color/so, 8.5m, $30

MOOSE JAW

A multileveled, poetic excavation of political history, personal memory and the prehistoric, MOOSE JAW exposes the complicity of the filmmaker in an ironically humorous and disturbing view of his hometown, with its motto — "There's a Future in our Past" — as a faded symbol of Empire and "storm center" in the crash of technological nationalism.

"A daring reversal of documentary filmmaking into a personal and deeply existential journey .... Everything here has its final destiny as a museum specimen — even the filmmaker is not safe from the virus of museumization." — Arthur Kroker, *The Possessed Individual*

"... one of the most eagerly awaited and critically discussed Canadian experimental films of recent years. ... Mixing experimental and documentary techniques, offering a variety of texts and points of view, Hancox's MOOSE JAW emerges as a poetic, reflective, surrealist-tinged portrait of our mythic past — and museumized future." — Pacific Cinematheque, Vancouver

Award: Special Citation for Excellence, Festival of Festivals, Toronto

Exhibition: Sydney Film Festival, Australia; Eighth Conference of the Int'l Society for the Study of Time, France.

Collection: National Gallery of Canada

1992, 16mm, color/so, 55m, $120

BRIAN HANSEN

SPEED OF LIGHT

Brian Hansen, a Texas filmmaker who most recently lived in New York, passed away on December 27, 1987, at the age of 33, of spinal meningitis. SPEED OF LIGHT (1980), a 30-minute 16mm color experimental narrative, remains his most accomplished work. The film concerns a mother and daughter driving cross-country in a fire-engine-red T-Bird convertible on the eve of the Kennedy assassination, and exploits the rift in the culture represented by unbridled New Frontier optimism and its inevitable consequences. It makes use of period footage, TV commercials, NASA film, etc., woven into a sprawling montage which reflects the steady disintegration of the protagonist. Brian described the film as, "A screaming red piece of time crash landing in the cultural backwash of American Gothic." The film was briefly excerpted in Jonathan Demme's 1987 Orion feature *Something Wild*, and the more recent Demme release *Married to the Mob* is dedicated to Brian.

1980, 16mm, color/so, 30m, $75

Jamie Harrar stills

JAMIE HARRAR

Cinema has always possessed the natural ability to change the will of the viewer through perception. It can remind us of all the beauty in nature. Personal Cinema came to me through Berks Filmmakers, Inc. while attending Albright College in Pennsylvania. BFI is one of the premiere establishments showcasing image-making as art. The films spoke in a visual language so familiar. This language is alive and visceral, resisting closure. I still see these films in my mind.

At the time of this writing, I have been working with the moving image for ten years, which is a small spark in the tradition of cinema. I am happy to share a relationship with this special discipline.

My films may center on the possibilities of seeing. I try to reacquaint the viewer with an awareness of "witnessing" something — perhaps capture an essence of visual thought/phenomenon that is empty of fixed meaning.

To me, the films float on several themes. Light is the main theme. My images are made to find light; they communicate with it. I try to discover how light exposes the film and sculpts the visual field. Sometimes, I share with the audience films that are created as visual gifts to special people. The viewer may realize hidden ways of seeing. A rapport is established between viewer and image. A repetition of visual phrases or an action may become the foundation of the film.

Regardless of the film of the filmmaker, something magical always occurs. It is a special surprise and reminder of the power of film.

LIGHT RHYTHMS

Three films on one reel.

COVERED BRIDGE: All textures and interplay between sunlight and the structure of an old covered bridge.

'ELF: A creature of the woods comes out to breathe.

AT A FALLING: A reaction to the change in season.

Award: Second Prize, US S8mm Film Festival, 1993

Exhibition: Big As Life, Museum of Modern Art, NY; Anthology Film Archives; Berks Filmmakers; Rutgers University.

1991, S8mm, color/si, 10.5m (18fps), $35

SLYPE FILM

A "slip" into a narrow Baroque passage.

Awards: Honorable Mention, US S8mm Film Festival

Exhibition: Anthology Film Archives; Berks Filmmakers, Reading, PA; Moviate; Innovision; Rutgers University.

1991, S8mm, color/si, 4m (18fps), $20

THREE SHORT FILMS

Three films on one reel.

SHIRTTAIL GHOST: A wood-creature poem.

HELEN STITZINGER: Portrait of my Grandmother.

THE THOMPSON-NEELEY HOUSE: A vision of an old Bucks County home George Washington slept at.

Exhibition: Anthology Film Archives; Berks Filmmakers, Reading, PA; Moviate.

1992, S8mm, color/si, 12.5m (18fps), $40

MEDITATIONS AND ALLEGORIES

Four short films on one reel.

FIGURA QUARTA "FONTHILL" (1997): Evocation of the "special place"; familiar and beautiful.

FIGURA SEPTIMA "THE RED LION" (1997): An allegory conveyed through Dutch painting and ritual.

PIKE (1993): Meditation on a liquid droplet.

POLE VAULTING (1994): An exploration of the film frame.

Exhibition: Anthology Film Archives; Berks Filmmakers, Reading, PA; Moviate.

1993-1997, S8mm, color/si, 20m (18fps), $60
VHS Sale: $35 Home; $100 Other

HERMETIC IMAGES

A special set of four films on one reel.

CHRISTIAN ROSENCREUTZ (1998): The mystical journey of C.R. in his 17th Century incarnation.

THE YELLOW LION "SUNFLOWERS" (1996-1998): Wherein countless excellent arts and secrets are uncovered.

FOR WALLACE (1998): Made for the special "poet maker," Wallace Berman.

FOR SUN RA (1994): Made to honor the master composer/explorer Sun Ra.

Exhibition: Berks Filmmakers; Anthology Film Archives; House of Ra; Moviate.

1994-1998, 16mm, b&w/color/si, 30m (24fps), $90
VHS Sale: $35 Home; $100 Other

MARTHA HASLANGER

FOCUS

A film about movement, looking at movement while moving, and of course, the inevitable reversed focus: getting looked at, getting held to be still.

1972-1974, 16mm, color/si, 3m, $7

SYNTAX

As the word "syntax" implies, this film deals with the way in which images and sounds come together. Its main concern, however, resides within the more personalized process of retaining, recalling and replaying. SYNTAX is a narration of the process of retaining a narration.

1974, 16mm, color/so, 13m, $30

FRAMES AND CAGES AND SPEECHES

Experiments with frames and framing, cages and caging, speeches and speaking. It is a film (a seven-act "play") that deals with a medium's narration of us and our narration of it. FRAMES are developed according to the stories one believes in, CAGES re-form experience into expression, and SPEECHES translate what we know into narration. An extension of work begun in the film SYNTAX.

1976, 16mm, color/so, 13m, $30

LIVED TIME

Through a silent flow of images, this film describes the passage of experienced time — as much by its edited rhythms as by its pictorial subject matter. As you play the film back (remember it), it may take on narrative qualities.

Alternately, it may persist without a supporting story, simply as an experience of proximity and pace, depending upon your needs.

1978, 16mm, color/si, 15m, $25

CIRCUS RIDERS

There are three characters in CIRCUS RIDERS: the ventriloquist, the deaf-mute and the mime. They tell the story of story-making, which, as they find out, demands perspective. The more they tell, the more distanced they are forced to become. Conversely, the more they stay within the subject(ivities) of their stories, the less they lose of their present and the less is their need to tell.

1979, 16mm, color/so, 18m, $40

THE REVOLUTION

THE REVOLUTION is a film of appropriation ... that is, of politics. It seizes then installs what it has claimed into its own system. All its characters (Jim Jones, Galileo Galilei, Patti Hearst, Mao, Joseph McCarthy, Joan of Arc, Bertolt Brecht, Rosa Luxemburg, et al.) are familiar with cause and its theater. They form and are formed by the image of the revolutionary. Together they describe the aggregate fiction of history, drama, mythos, aggravated fantasy and the five o'clock news. It is what we become after the pieces are re-puzzled, after the heroics fade. It concerns what happens when the fictions of revolution settle into reality.

1979-1983, 16mm, b&w/so, 39m, $75

DOUG HAYNES

CHOO CHOO

The Choo Choo Fan is a toy I found resting atop the cabinet of my friend's toilet. On the Fan is a drawing of a man's head facing a woman's head, each furnished with a thin chain to serve as a flexible face. An animated film ensued, inspired by the wacky faces created by manipulating the chains.

Exhibition: Filmex, LA; Athens Int'l Film Festival.

1975, 16mm, b&w/so, 3m, $8

COMMON LOSS

A film of animated cut-out photo collages, alternating between representational illusions and the contexts of their creation. I've tried to weave several narrative themes into an alluring tapestry; themes concerning the inhibiting of human qualities and functions such as imagination, play, self-expression and wholeness. The film also deals with the quandary of an inhospitable womb.

"Haynes' richly imaged display of kinetic, cut-out illustrations follows well the tradition of collage animation established by ... Larry Jordan. As in the static collages of Max Ernst and Jess Collins, surrealistic re-combinations of figures and backgrounds question new meanings of familiar forms. Here, a newborn survives through learning amid landscapes of butterflies and watches, the natural and the crafted." — Anthony Reveaux

"In COMMON LOSS, filmmaker Doug Haynes uses his incredible cut-out animation technique to create a delightful yet alarming picture of the conditioning and repression faced by individuals in a world of conformists." — Mark Page, Frameline

Award: SF Art Institute Film Festival, 1981

Exhibition: Filmex, LA; Mill Valley Film Festival; Bay Area Filmmakers' Showcase.

1979, 16mm, color/so, 15m, $25

LEONARD HENNY

BLACK POWER, WE'RE GOIN' SURVIVE AMERICA

Produced by Leonard M. Henny in cooperation with the Black Panther Party and American Documentary Films. Camera by Steven Lighthill and Leonard Henny. Editing by Kees Hin. Speech by Stokely Carmichael. Dancing by Uzozi Aroho Dancers and Company, Birth of Soul Dancers.

Portrait of the struggle for black liberation, the African heritage of American blacks, the need to form a Black United Front in order to survive the threats of white racism in America and in the world today.

The speech by Stokely Carmichael was given at the occasion of the merger between the Student Non-Violent Coordinating Committee (SNCC) and the Black Panther Party in Oakland, California, February 1968. The merger took place on the birthday of Huey P. Newton, Minister of Defense of the Black Panther Party, who was jailed for allegedly having killed a policeman. The speech ends with the famous: "Huey Newton will be set free, or else ...."

16mm, color/so, 15m, $25

BUT WHAT DO WE DO?

Many scientists and engineers who work on military R & D projects became concerned about the contributions of their work to the United States' role in the Vietnam war and the military and industrial organizations that create the capability to wage such a war. BUT WHAT DO WE DO? is the true story of how one engineer became aware of the consequences of his work and grappled with and resolved the growing contradiction between his personal convictions and his work. The role of the engineer is played by the engineer who actually went through the experience described. The film shows how various events affected the engineer's thinking: the news of the war in Vietnam, an introduction to the concept of non-violence by Joan Baez, student demonstrations against military contractors and "peace games" of non-violent civil defense.

BUT WHAT DO WE DO? challenges students, engineers and scientists to face up to the moral and political choices they must make when seeking employment, and confronts already-employed engineers and scientists with the necessity of taking responsibility for the consequences of their work.

16mm, color/so, 18m, $25

DEAD END STREET?

Lonnie Ward, an ex-convict and Black Panther, experiences college life in America. He helps found a Black Student Union, which creates a political storm on campus. Later he goes back to the black community to help bring black consciousness to his friends who didn't go to college.

1970, 16mm, color/so, 17m, $25

PEACE PICKETS ARRESTED FOR DISTURBING THE PEACE

A film by Leonard Henny. Singing, clapping, speak-out: Joan Baez; Songtext: Bob Dylan; Reporting: Colin Edwards; Editing: Kees Hin.

This documentary depicts the preparations for and the development of the October 1967 non-violent, anti-draft demonstration at the Oakland Induction Center that led to the arrest of Joan Baez and 20 pacifists.

16mm, color/so, 6.5m, $10

THE RESISTANCE

Produced by Leonard Henny in cooperation with the Peace and Liberation Commune and the Committee for Draft Resistance in the San Francisco Bay Area. Camera by Leonard Henny. Editing by Kees Hin. Speak-out by David Harris and members of The Resistance. Complicity statements by friends of The Resistance. Songs by the band of the Peace and Liberation Commune, Palo Alto. Rock music by The Charletans. Theatre by The San Francisco Mime Troupe.

This film was produced to be shown on the summer project of The Resistance, 1968. A truck with a projection screen and sound installation traveled across the US to spread the word about The Resistance and to show the people in the country the alternatives before them. Over and above their non-cooperation with the draft, members of The Resistance searched for a new form of society, a new attitude towards fellow people in the world and a new approach to what is worth doing with our lives.

16mm, color/so, 18m, $25

SCHIZOPHRENIA OF WORKING FOR WAR

This film portrays the dilemma of engineers who, although opposed to the war in Vietnam, were weapon-makers, employed at some of the most prestigious California institutions, specializing in war-materials production. The film presents their stories. The men play themselves.

The analysis distinguishes three types of response to the dilemma: the rationalizer, the drop-out and the organizer. The rationalizer: "we don't make killing weapons; we make protective devices for the planes, to confuse the enemy radar. We don't kill people so to speak, our instruments are designed to save the lives of pilots ...."

The drop-out actually decides to quit his job .... The third person, the organizer, opposes the war openly .... He is subsequently fired, but later becomes one of the prime organizers of the Technology and Society Committee (TASC), a California non-profit organization which helped defense engineers to shift to peace-oriented employment.

This film is not just about weapon-makers. It is about the dilemma of anyone who finds himself opposed to the system he lives in and works for.

16mm, color/so, 27m, $40

VIDEO EYES — VIDEO EARS

Camera: Alfonso Beato; Sound: Barbara Margolis; Editing: Tom de Graaf and Leonard Henny; Director: Leonard Henny.

Today the control over television and video is primarily in the hands of governmental agencies and large scale multinational corporations which tend to use the media as a one-way channel from the rulers to the ruled.

VIDEO EYES — VIDEO EARS is a film about the production, editing and distribution of sounds and images on video. It is also a film to make us think about a better use of modern video technology: to change our daily life. The film shows how at the video-center, VIDEOGRAPHE, in Montreal, Canada, people from all walks of life learn to produce a video program. Production, editing, sound facilities and distribution are concentrated in one building. There are some examples of a critical use of video technology, such as excerpts from a video program entitled: "In the Event Anyone Disappears," an investigative documentary about conditions in prisons in the United States.

The film has proven itself as an effective discussion tool.

16mm, color/so, 25m, $40

WALTER HENRY

ARK

16mm, color/si, 8sec, $10

THE BOOK OF THE ROSE AND THE LILY (SEFER HA SHOSHONAH)

Text: Ani Hhebatselat Ha'sharawn Shoshonat Ha'aymequeem

"I am a rose of Sharon, a lily of the valleys." — *The Song of Songs*

Commentary: "The root of *Sharawn* is *Sharah* ... idiomatically to soak, to dwell, to struggle, to persist, to persevere. *Shoshonat* ending with Tav differs from the word rose, spelt *Shoshonah* with Hay." — Carlos Suares

"*L. rosa et lilium*, ... which I hesitantly explain as Rosalia, 'the ceremony of hanging up the garlands,' at the Rosales Escae, 'the feast of the roses,' with which cf. the US Decoration Day (May 30th), on which the tombs of those who fell in the Civil War are strewn, or garlanded, with flowers ...." — Eric Partridge

"The two names refer to the same flower, the first being its name in its early stages, the second when it is fully grown. (This is the opinion of the Midrash, which relates the first name to two words meaning 'hidden in the shade.') As for the flower itself, some take it to be a rose, others think it is a six-leaved lily. Both, however, grow among thorns." — R. Abraham b. Isaac haLevi TaMaKH

16mm, color/si, 3.5m, $10

PALIMPSEST PERIPLUM

A map of sorts, scratched on another.
periplum, not as land looks on a map
but as sea bord seen by men sailing.

— Pound, *Canto LIX*

"In the 'periplum,' or voyage on which experience is encountered directly, the hero sees many cities and manners of men and knows their minds. He also enters the world of myth and encounters divinities." — Forrest Reid

16mm, b&w/si, 4.5m, $10

BARRY J. HERSHEY

The filmmaker's personal odyssey began at age 16 when he ran away from home. At 18, he became a seaman in the Merchant Marines working on the Pacific Ocean. By this means, and while studying in Europe, he visited 25 countries in Asia, Africa, Europe and the Americas by the time he was 21 years old.

His activities have included playing rugby for many years, parachuting, and white water rafting down the Colorado. He has authored two books (both well-reviewed and little sold). He has painted. And he has studied acting under Charles Conrad and Stella Adler. He meditates daily.

His 18 years of university level education include over twelve years at Harvard University — where he is currently a Visiting Fellow on the Faculty of Arts and Sciences — and four years at the University of Southern California Cinema Department — where he earned an MFA.

His films have played in film festivals, universities and art museums all over the world, winning numerous awards including a CINE Golden Eagle and a Gold Medal at the Chicago International Film Festival. They have shown on network and public television and HBO. His first feature film completed in 1996 made its premiere at the Cannes Film Festival.

ODYSSEY

Directed by Barry Hershey. The woman is played by Jennifer Green. Music: Harold Budd; Director of Photography: Jay Roach; Editor: Bob Rodat; Production Manager: Linda Chen.

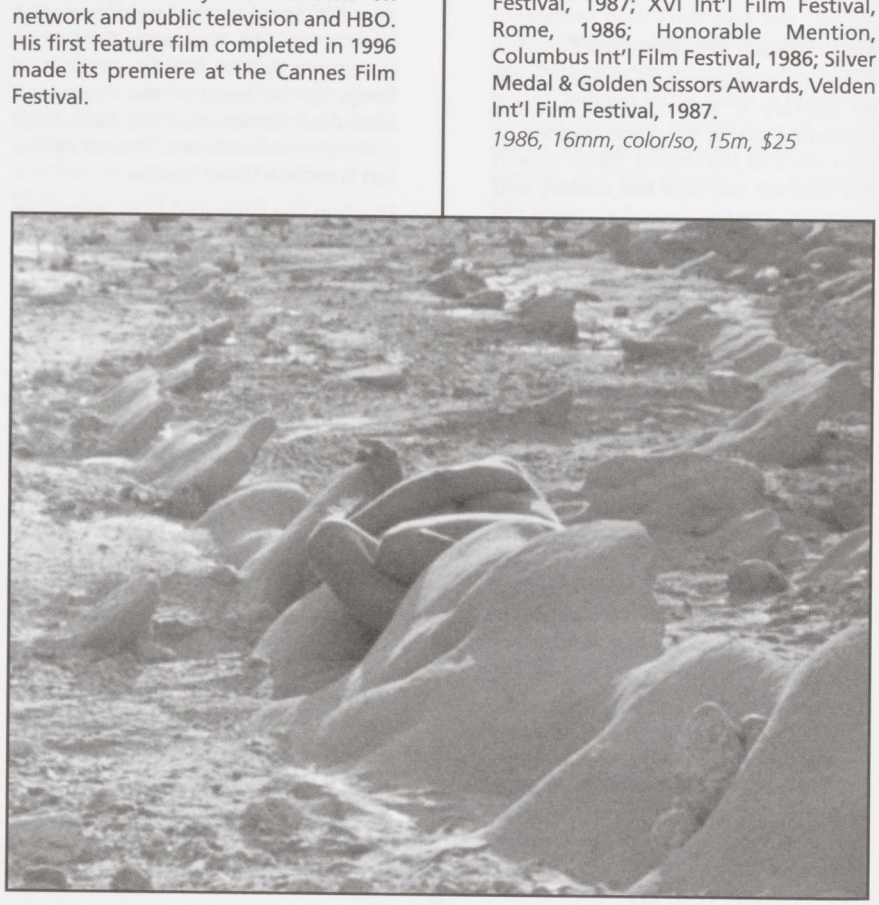
ODYSSEY is a visual poem. It was shot in the Anza-Borrego Desert during a grueling, ten-day shoot with the reflected temperature off the desert floor at 140 degrees. The work portrays the odyssey of a woman/goddess/mankind, born from the sand, evolving from birth to innocence and then to growth, knowledge, pride and sin and, finally, through death to a transcendental reunion with her creator (the One).

The aim of the film is to heighten the viewer's spiritual awareness. This is a non-traditional film that attempts to reach and stimulate the viewer's inner being; to touch by non-literate means through the use of images, music, design and theme.

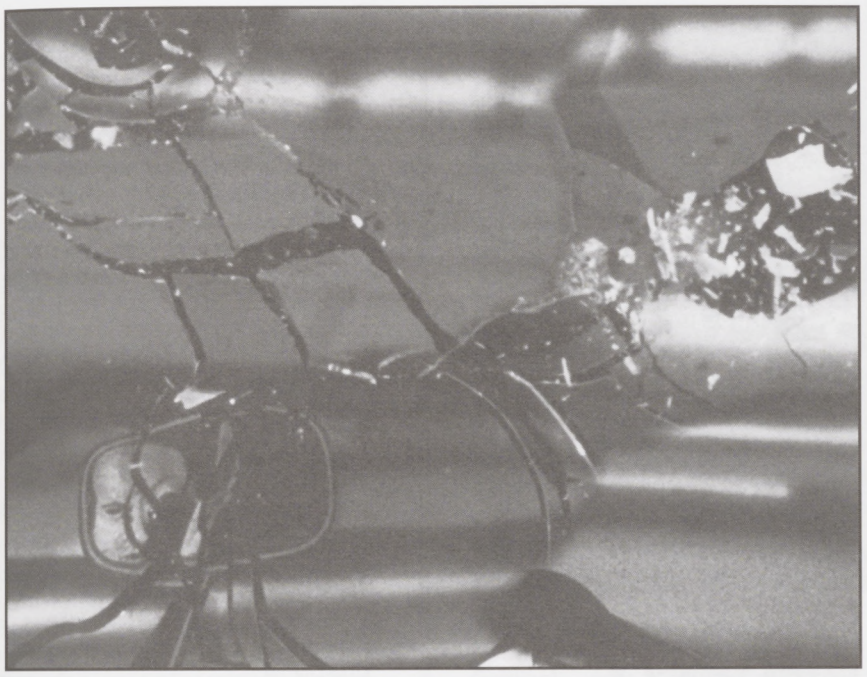
"... brilliant, beautiful, breathtaking ...." — Chicago International Film Festival

Awards and Exhibition: Gold Hugo, 22nd Chicago Int'l Film Festival, 1986; CINE Golden Eagle, 1986; KQED-TV, SF; Best Experimental Film, Kenyon Film Festival, 1987; XVI Int'l Film Festival, Rome, 1986; Honorable Mention, Columbus Int'l Film Festival, 1986; Silver Medal & Golden Scissors Awards, Velden Int'l Film Festival, 1987.

1986, 16mm, color/so, 15m, $25



Odyssey by Barry J. Hershey



Filmmaker by Barry J. Hershey

FILMMAKER

Directed by Barry J. Hershey. Cinematography by Dave Johnson. Edited by Dave Johnson. Sound by Dick Winograde.

This film is an expressionistic visual poem of one filmmaker's reaction to being a filmmaker.

"FILMMAKER is a designer-like work which transports the viewer from a static scene to high velocity passage to a precipitous end. The film is an effects-oriented demonstration of technical virtuosity that is just long enough to make its point without overstating its case." — Black Maria Film and Video Festival

Awards: 20th Annual Houston Int'l Film Festival, 1987; Humboldt Film Festival, 1987; KQED-TV, SF, 1986; Honorable Mention, 18th Baltimore Int'l Film Festival, 1987; Hong Kong Int'l Film Festival, 1987; Ann Arbor Film Festival, 1987; Velden Int'l Film Festival, 1987.

1987, 16mm, color/so, 1m, $10

UNTITLED 1987

UNTITLED 1987 challenges our common perception of reality, and, through cinematic means, suggests the possibility of a deeper and more profound reality. This meditative film poem explores the mystic's vision of the oneness of All through the use of camera, music, movement, color and light.

1987, 16mm, color/so, 7m, $18
VHS Sale: $20

LUCIFER, GOD'S MOST BEAUTIFUL ANGEL

Lucifer was the prince of angels, the bearer of light. He placed his own beauty and perfection above his love for God. This sin of pride caused his fall to the darkest domain where, known as Satan, he struggles as God's rival.

This film poetically explores the Lucifer tale as manifested in man's realm.

1990, 16mm, color/so, 4m, $10
VHS Sale: $15

SOUND OF PEACE

Created and directed by Barry J. Hershey.

In Production with: Walden Woods Film Company, Limited; Producer: Dave. D. Johnson; Editor: Marc Grossman; Cinematographer: Jay Roach; Music: Nawang Khechog.

SOUND OF PEACE is a cinematic meditation. Utilizing the deep resonance of the didgeridoo — played by Nawang Khechog, a former Buddhist Monk — the film gently, yet powerfully, transforms the viewer's sense of possibility for inner and world peace.

A synthesis of viscerally experienced waves of sound and engaging images creates a calm and transcendant experience.

Awards: Gold Award, Worldfest Charleston; Honorable Mention, New England Film Festival; Golden Special Jury Award, Grand Award for Best Experimental Film, Worldfest Houston.

Exhibition: The Hamptons Int'l Film Festival, NY, October 1997; Worldfest Charleston, Houston, TX, November 1997; Santa Barbara Int'l Film Festival, March 1998; New England Film Festival, Boston, MA, March 1998; Filmfest Dresden, April 1998; Worldfest Houston, April 1998; USA Film Festival, April 1998; Nashville Independent Film Festival, June 1998.

1997, 35mm, color/so, 7.5m, $30
VHS Sale: $20

Sound of Peace by Barry J. Hershey

Untitled 1987 by Barry J. Hershey

Videotape compilations for sale:

TWO FILMS: ODYSSEY AND FILMMAKER

See film descriptions above.
1986-1987, VHS, color/so, 16m, $45

HENRY HILLS

Film is so large and we are so small. Every maker in this catalog has a very partial approach. I think of editing as a way to make it my own. To make it tangible and manageable and re-viewable, something I might want a copy of in my record library one day. Relentlessly I chisel away night after night, improvising new subtleties, surprizing myself, ever improving, grooving, yet somehow never perfecting. Film is so obviously imperfect, that's what makes it possible. I'm always surprized how different it can be, even the same piece seen again. Everything informs it, yet essentially it remains the same, a miracle, a mirage. It eventually says let go, sometimes too soon, sometimes too late. I recreate the rhythms of my body, the pulses of my brain. I view the frantic results and relax. I gather what images I may. So homely and yet so grand. I was doomed when I first touched a Bolex and discovered a meaning for my life. The whole thing is a comedy and there's no escape. so dig it. I used to think that it would end, that some coherent electronic miracle would replace it. Now I'm not so sure. I think it will rebound because its just so beautiful.

PORTER SPRINGS 3

These beautiful, intricately animated reflections were unfortunately shot in ECO which has proved to be remarkably unstable, turning blue before I had an internegative made. Therefore, this is one of only three prints of this "elegant and serene experience" (Pat O'Neill). Please handle with care!
1977, 16mm, color/si, 7m, $35

NORTH BEACH

Documentary of my neighborhood of three years. The lamp at the end of the alley between Molinari Delicatessen and Rossi Market (view from Roma) as christological numen mediating between the Above and the Below. Above: the stairs behind my "illegal" at 1735B Stockton. Moving out. Columbus Day Parade: serpent. Below: the hills as Nestle's Crunch.

"NORTH BEACH is a beautiful film. The human race should stick around to enjoy it. It's all cinema, all experience. No 'problems,' art in-jokes, other fashionable bluffing. Hills composes, orchestrates. The film's a concentrate of rhythmic invention, solid work, shapely; gorgeous." — Ken Jacobs
1978, 16mm, color/si, 12m, $25

NORTH BEACH 2

A re-edited version of NORTH BEACH; more frenetic, more out there, more '80s.

"It is interesting to note that this tendency toward design, so prominent in '70s filmmakers like Hills, currently have connotations of hard-mindedness, rigorousness and even asceticism, whereas in other times such a preoccupation with pattern would more often than not be associated with mere decoration, hedonism, frivolousness and irrationalism." — Noel Carroll, *The Soho Weekly News*
1979, 16mm, color/si, 12m, $25

KINO DA!

Shot in sync with wind-up Bolex. Sound recording: Mark McGowan.

Portrait of North Beach Communist cafe poet & gentle comrade, Jack Hirschman.

KINO DA! (ah, ke, ke) KINO DA!
The Dead die die dada low king quanto zong
MOVE! (ur, ur)
Grey todays it-a clear to the quick ear, quicker z'heels
The Poe (pay, po, pee, pick-pick), nuf of "D" yet
Call Vertov
(beep, beep)
Eisenstein even
& viterulably cheeness of a ram innerwear
(airs; hen)
Time, Time, Money
d-d-d-
junk rock did travel & falls
(spring)
Fall
Spring is the simplest inflationary dime.
Be in everything Joy, in experimental & (thus)
proletarian & wwea air of airs
at this school of po'try-painting
CUT! "To know
toe
no! no! MONTAGE (nadazha), in any instant
(instant) of the writing of Stein & the facts of that
(tle) kind.
FEEL IT! (the steak)
yes, ache, in trends & whatevers.
Mmmm-pah-ah Cops, man in case (nnn), man
nnn.
(KO) be-a mayu po pony; (KO) be-a (what?) o-long
kind.

GO! (be what) OM, prose, Pentacost; be what this
there the (pause) & (serious pause) the neb with a
gram of ire illia-it's still justs Jah.

Viparko r-rrr re ad adici, yes!
YES!

sssssssssane!
mmmm keybo z'Kruchchev.
1981, 16mm, b&w/so, 4m, $10

PLAGIARISM

A raw documentary of the New York "language poets" in their milieu, with Bruce Andrews and Charles Bernstein (co-editors of L=A=N=G=U=A=G=E), James Sherry and Hanna Weiner.

1981, 16mm, color/so, 10m, $25

RADIO ADIOS

Starring: Hannah Weiner, Diane Ward, Sally Silvers, Jemeel Moondoc & Muntu, Aline Mayer, Jackson MacLow, Abigail Child, Charles Bernstein, Bruce Andrews and Rashied Ali on drums, with George Kuchar as a Maoist revolutionary.

A superabundance of useless information effectively subdues freedom of speech. Condense and survive!

RADIO ADIOS is a monologue in 12 plaited strands; an extremely precise, condensed and intensely rhythmic Busby Berkeleyish spectacle of an examination of conversational and literary language over a fair range of vocal timbre, microphones, volume settings and single-system sync peculiarities and its dissolution into music to the accompaniment of simultaneous Manhattan ambiences punctuated by fragments of jazz ... personalized handheld camera movement, movement from cut to cut — juxtapositions of scale, pulsating changes in light intensity, a varying pallette of various filmstocks, generations, etc., at an appropriately furious pace and in strict one-track sync ... offering simultaneously several levels of apprehension or interpretation to encourage multiple viewings. Text published in *O.ARS/3: Translations* (Cambridge, 1983).

Brakhage says it's real.

1982, 16mm, color/so, 12m, $30

MONEY

Starring: John Zorn, Diane Ward, Carmen Vigil, Susie Timmons, Sally Silvers, Ron Silliman, James Sherry, David Moss, Mark Miller, Arto Lindsay, Pooh Kaye, Fred Frith, Alan Davies, Tom Cora, Jack Collom, Yoshiko Chuma, Abigail Child, Charles Bernstein, Bruce Andrews.

Filmed primarily on the streets of Manhattan for the ambient sounds and movements and occasional pedestrian interaction to create a rich tapestry of swirling colors and juxtaposed architectural spaces in deep focus and present the intense urban over-flowing energy that is experience living here. MONEY is thematically centered around a discussion of economic problems facing avant-garde artists in the Reagan era. Discussion, however, is fragmented into words and phrases and reassembled into writing. Musical and movement phrases are woven through this conversation to create an almost operatic composition. Give me money!

"If time is money, this 15-minute film is a bargain." — J. Hoberman, *The Village Voice*

"Henry Hills's most recent superspliced effort is MONEY, a speedy think-piece on cash and chaos in post-capitalist New York. ... It'll titillate your retina." — Katherine Dieckmann, *NY Talk*

Collections: Museum of Modern Art, NY and the Donnell Media Center collection of the NY Public Library.

1985, 16mm, color/so, 15m, $40
VHS Sale: $15 Home; $50 Other

GEORGE

When I recently moved, I found the "lost" original of this optically printed portrait of George Kuchar smoking (with Melinda McDowell and Virginia Giritlian): four or more scenes progressing simultaneously through frame alternation.

1976-1988, 16mm, color/si, 2m, $10

SSS

A dance film, starring Pooh Kaye, Sally Silvers, Lee Katz, Harry Sheppard, Kumiko Kimoto, David Zambrano, Ginger Gillesbie, Mark Dendy and others, with music improvised by Tom Cora, Christian Marclay and Zeena Parkins. Filmed on the streets of the East Village and edited over three years.

1988, 16mm, color/so, 5m, $20

BALI MECANIQUE

Starring the dancers from the Tirta Sari, Gunung Sari and Samara Jati gamelan orchestras of Peliatan.

BALI MECANIQUE is a two-part, self-reflective study of the dance and rhythms of life in Bali, combining experimental film techniques with documentary-style footage. The first section presents a complete Legong dance intercut with footage of Odalans (temple celebrations) and sacred architecture, building into an increasingly frenetic collage as the dance reaches its crescendo. In contrast, the second section weaves together footage of lush rice terraces and the "erotic bumblebee" of the Oleg Tambulilingan dance to give a humorous literalization of the "other" vision of Bali; the Westerners' paradise on Earth, set to the original record of "Bali Hai" from *South Pacific*, which the filmmaker grew up on and recently found in a stack of discs on the floor of a closet in his parents' house. The film ends with the famous Kris dance of Batubulan as it is performed today.

1992, 16mm, color/so, 17m, $50
VHS Sale: $30 Home; $100 Other

LITTLE LIEUTENANT

Made with Sally Silvers.

LITTLE LIEUTENANT is a look back at the late Weimar era with its struggles and celebrations leading up to world war, a period piece. Scored to John Zorn's arrangement of the Kurt Weill song, "Little Lieutenant of the Loving God," and drawing its imagery both from the original song and its somewhat idiosyncratic rearrangement, the film presents an internal reading of Silvers' solo scored to the same musical piece, "Along the Skid Mark of Recorded History." Closely following the Zorn arrangement, the film was storyboarded in 30 scenes (the arrangement changes approximately every four measures) and principally shot in a small studio employing rear projection, with foreground movement choreographed to interact with the projected imagery which reflects themes apparent in the song and its arrangement (Weimar cabaret scenes, labor footage, empty industrial landscapes, water, slides of moody photographs by James Casebere, a kinescope of Silvers' performance of the solo at the Joyce Theatre, battle newsreels, Walther Ruttmann's film *Berlin: Symphony of a Great City*, and a restructured animation, *The Youth Machine*). Silvers and Cydney Wilkes portray dual aspects of the Salvation Army Lieutenant who sang the song in the Brecht/Weill play *Happy End*, with Kumiko Kimoto, Leonard Cruz, Pilar Alamo and Toby Vann.

Awards and Exhibition 1994-1995: Manheim Film Festival; Silver Prize, Eye on Dance, NY; Rotterdam Film Festival; Director's Award, Black Maria Film and Video Festival; Singapore Film Festival; Cleveland Film Festival; Image Forum, Tokyo & Osaka; Second Prize, Big Muddy Film Festival; Onion City Film Festival; Kodak Award, Sinking Creek Film & Video Festival; Conspiracies, NY; Latavia; Dance Screen, Lyon; Viper, Lucerne; Ljubljana; FIPA, Nice; SxSW Film and Media Conference; and Short Film Mart, Cannes Film Festival.

1994, 16mm, color/so, 7m, $30
VHS Sale: $20 Home; $50 Other

OSAKA BONDAGE

A vision of Hell commissioned by John Zorn and compiled from images from his "Roman Porn" collection with music by Naked City. Produced by Hip's Road.

1992, VHS, 1.5m, $12 Home; $50 Other

MECHANICS OF THE BRAIN

Made with Sally Silvers.

The film stars dancers Sean Curran, Kate Gyllenhaal, Phillip Karg, Alejandra Martorell, Sally Silvers, and Laura Staton, with narration by Fiona Templeton (reading selected sentences from *The Oxford Companion to the Mind*). The original music score by John Zorn is available on CD as *Filmworks VI* 1996 (Tzadek 7308).

"Interesting to see how Henry's accommodation in terms of longer duration of shots meshed with the fragmentation of [Sally's] phrases to produce an analog for neuron firing and assorted inexplicable meta-techno-behaviourist follies while sending up the smug labors of the laboratory. I thought it was beautifully realized, very funny and scary, a sort of souped-up pataphysical exercise for the millennium crossed with Hollywood horror genre. Pavlov's dog was heart-rending and the soundtrack was fabulous." — Yvonne Rainer

On one level I conceived of our film as a "remake" of the Pudovkin's 1926 documentary (of the same name) on Pavlov's experiments — in the postmodern Hollywood sense (like the remakes of famous noirs and TV shows where a knowledge of the original is presumed and thus the "story" is just a vehicle for making a statement on the current state of movie perception). Our MECHANICS is a dance film in the guise of science documentary, an exploration of relationships between film and video, a shadowplay giving a literal presentation of the "mechanics" of the brain, an advanced rhythmic structure extending the art of film into future possibilities through an organic development of new methods of information management. Science films made with the most serious attempt to explain complex processes to a general audience at a point in time tend to look ridiculous when viewed several decades later; with our MECHANICS OF THE BRAIN, we speed this process up.

1997, 16mm, color/so, 21m, $75

WILL HINDLE

PASTORAL D'ETE

Soundtrack by Honegger (composed also for Europe's *Pacific 231*).

"Hindle's works prove that film is not just a picture of a story one can read, but, rather, an experience which cannot be verbalized." — *Michigan Daily*

"Will Hindle's work is a technical and emotional *tour-de-force*." — *Christian Science Monitor*

"Hindle's color and post process work are brilliant." — *San Francisco Chronicle*

PASTORAL D'ETE is one of the nation's first works of the Personal Film movement.

Hindle dovetails the lyrical images of a singular high summer's day heat. A poignant first work. Initially used camera settings and lens operations. Evidences the mastery of editing to come.

Award and Premiere: SF Int'l Film Festival

1958, 16mm, color/so, 9m, $25

NON CATHOLICAM

Another granddaddy of the American Personal Film movement. Set to the music of Hindemith, filmed entirely in a Gothic cathedral and edited to precision counter-point. An almost somber beginning that rises to brilliant exaltation. As with PASTORALE, extremely innovative for its day and even now. Entire film was an "optical print" to retain light nuances. Has never been placed in competition.

1957-1963, 16mm, b&w/so, 10m, $25

29: MERCI MERCI

A rude and abrupt departure from Hindle's two early visual poems. Between those early works and MERCI, Hindle was sought to film the Winter Olympics, 150 short works for Westinghouse/CBS, and the South Sea voyages of Sterling Hayden's schooner, "Wanderer." The inability to get on with his own work produced MERCI. A poignant comment concerning the film artist's dilemma. Aftermaths of Western Civilization. Including never-seen-elsewhere Nazi footage inserts.

Premiere: Intersection, SF

Awards: Kenyon and Kent State Festivals; Ann Arbor Film Festival Tour.

1966, 16mm, b&w/so, 30m, $50

FFFTCM

Renewed income and the ability to work on one's own produced this feeling and work. A Promethean awakening, debonding of the human spirit ... reaching for the unfiltered blaze of Light and Life. The driving sounds of heart beat, fanfare for the Common Man and devotional chants. A time of sharing ... a touch of vision in the night.

Exhibition: Premiere, Ann Arbor Film Festival and Tour

1967, 16mm, color/so, 5m, $20

CHINESE FIREDRILL

"The year's best short film, Hindle's CHINESE FIREDRILL is dazzling and sympathetic. By itself, the film demonstrates the importance of independent filmmaking and makes this a movie year to remember." — *National Review*

"Will Hindle's work is an experience, whatever else you want to call it, revealing a nearly perfect camera eye." — *New Haven Register*

"CHINESE FIREDRILL is an intellectually demanding film, but is essentially an overwhelming, disturbing unique emotional experience. I can't tell you how beautiful it is." — R. Corliss, *Film Quarterly*

Hindle's prize-laden work of cataclysmic visual and mental schisms stands as one-of-a-kind. Human universals crammed into a moment (infinity?) in one small enclosure (the universe?). The identifying viewer will judge.

Awards: First Prize, Ann Arbor Film Festival; First Prize, Barn Gallery, Maine; First Prize, SF Int'l Film Festival; First Prize, Foothill College Film Festival.

Exhibition: Premiere, Chicago Museum of Modern Art; Yale Film Festival; Ann Arbor Tour.

1968, 16mm, color/so, 25m, $50

BILLABONG

Winner of the main prize of the Oberhausen (Germany) International Film Festival, BILLABONG has gone on to even greater acclaim than its much-awarded predecessor. Now in collections and archives on three continents, BILLABONG ... mates verité camera and violently creative and master editing ... revealing the mood of youths contained by the government. On location in Oregon. Empathetic in the extreme.

"Hindle's works are especially notable for their ability to generate overwhelming emotional impact almost exclusively from cinematic technique, not thematic content. Hindle has an uncanny talent for transforming spontaneous unstylized reality into unearthly poetic visions; as in BILLABONG, a wordless impresionistic 'documentary' about a boys' camp, and WATERSMITH, a spectacular visual fantasy created from footage of an Olympic swimming team at practice. FIREDRILL contains possibly one of the great scenes in the history of film." — Gene Youngblood, *Expanded Cinema*

Premiere: Robert Flaherty Film Seminar
1969, 16mm, color/so, 9m, $25

WATERSMITH

Perhaps Hindle's magnum opus to date. *New York Times* critic Vincent Canby calls WATERSMITH "beautiful abstract patterns of lines of energy. A kind of ode to physical grace." A deceptively "calm" film requiring an equally calm audience and a superior soundtrack reproduction system, WATERSMITH weaves its lone visual threads closer and closer until the screen is awash with multiple levels of artistic achievement, technical supremacy, physical and mental demands and rewards ... for the relaxed and receptive viewer. Not a flash and funk work. A film to be seen again and again.

"WATERSMITH is a mind movie. Hindle turns his film into a celebration of the freedom of bodies moving through water, the implacable grace of human forms freed from gravity. It ripples between reality and abstraction. There hasn't been a movie quite like this since Leni Riefenstahl's OLYMPIA." — *Entertainment World*

Awards: First Prize, American Film Festival, NY; Canadian National Film Festival, Montreal.

Invitational tributes: Cannes Film Festival; Int'l Moscow Film Festival.

Exhibition: Premiere, Chicago Museum of Modern Art
1969, 16mm, color/so, 32m, $45

SAINT FLOURNOY LOBOS-LOGOS AND THE EASTERN EUROPE FETUS TAXING JAPAN BRIDES IN WEST COAST PLACES SUCKING ALABAMA AIR

Presaging details and intent of the Charles Manson's cult and actions was not meant to be one of this film's greater attributes. It was, however, filmed uncannily months before the facts were known. The resemblance is oblique. The film: the mysticism of a "calling," a journey to be made, a vision in mid-desert to behold and oneness with it all. Filmed in Death Valley.
1970, 16mm, color/so, 12m, $25

LATER THAT SAME NIGHT

Hindle's first all-southern-made work, filmed shortly after moving his studio from San Francisco to the lower Appalachians. Jackie Dicie sings the song in disruptive out-of-synchronization. It is Hindle's first-water attempt to express the southern country mode of existence ... the alone woman and the lonesome land.
1971, 16mm, color/so, 10m, $20

PASTEUR 3

What occurs to a bodily system following exposure to rabies and golden rod.

"The film seemed to me the ultimate portrait of an immigrant, or the Displaced Person — displaced in nature, displaced on the continent. With this pun or metaphor that he makes, and despite all the artifice, it seems quite natural, it comes across as both funny and sad. ... How odd it is to walk through this world and find there are things that poison you." — Stan Brakhage
16mm, color/so, 22m, $45

LOUIS HOCK

SILENT REVERSAL

The film does not end, is never rewound, and each frame is seen twice in a single viewing: a palindrome illustrating the Chicago "elevated," the backbone of the city, shuttling its oblivious passengers to death.

"Hypnotic study in motion." — Nora Sayre, *The New York Times*

Note: Shown head to tail, then tail to head.
1972, 16mm, color/si, 12m, $25

ZEBRA

A visual keening for the exterminated quagga. A silent dirge for lost friends, shadowed up against the wall with light from the tombs.
1973, 16mm, b&w/si, 18m, $40

LIGHT TRAPS

A dance metered between the tempo of 60 cycles per second of electrified gas and camera shutter, further wrought by manual, etched harmonics. Las Vegas in a closet.
1975, 16mm, color/si, 10m (18fps), $25

STILL LIVES

September 23, 1973: A motion picture camera shooting through a portal in a church began accumulating images of an adjacent Arlington, Texas shopping plaza at the rate of 1 frame per hour, 24 hours a day. September 22, 1974: The camera was stopped. Meteorological fluctuations, this planet's revolutions (solar and axial), and the palpable presence of human cycles are transposed from slow daily change into rapid visual rhythms. The act of metamorphosis during the year visually displaces the pictorial arena in which the year transpires. Space, the image frame, becomes a manifestation of time.

"Our eyes are virtually goaded out of our heads." — Richard Eder, *The New York Times*
1975, 16mm, color/so, 18m, $50

STUDIES IN CHRONOVISION

Film sketches constructed over the past five years investigating temporal composition via single frame-time lapse techniques: light struck metronomes, 20th century dust from a Mayan dream, horology complete with coordinates, Kodak vs. Timex.

"... resembles visual works of art ...." — Janet Kutner, *Dallas Morning News*
1975, 16mm, color/si, 22m, $50

PACIFIC TIME

Two reels of film projected simultaneously side by side using non-synchronous projectors with the same image size. A film allegory of Plato's cave.

"PACIFIC TIME focuses on a collection of perceptual issues. It is not about seeing just one clearly. It comes at them from all angles and directions, abstract and ancient philosophies, camera angles and speeds, San Diego and heaven, pigeons and phonetics." — M.T.U. Tuckman, *The Los Angeles Times*
1978, 16mm, color/so, 45m, $120

THE MEXICAN TAPES: A CHRONICLE OF LIFE OUTSIDE THE LAW

THE MEXICAN TAPES weave a narrative from my experience as a neighbor in a southern California colony of undocumented Mexicans. The community reflects the covert, ubiquitous presence of millions of immigrants living and working in the shadow of US law: the "new" Americans. The tape follows three families over a five-year period, chronicling their movement back and forth across the border and within the changing neighborhood.

This is a four-part documentary contained on two tapes; each episode is 55 minutes in length.

1986, VHS, color/so, 4.5hrs, $200

PHILIP HOFFMAN

"The films of Philip Hoffman have revived the travelogue, long the preserve of tourist officials anxious to convert geography into currency. Hoffman's passages are too deeply felt, too troubled in their self-remembrance, and too radical in their rethinking of the Canadian documentary tradition to quicken the pulse of an audience given to starlight. He has moved from his first college-produced short, On the Pond — set between the filmmaker's familial home and his new found residency at college — to a trek across Canada (The Road Ended at the Beach); from Holland, where he was invited to the set of Peter Greenaway's A Zed and Two Noughts and made ?O, ZOO! (THE MAKING OF A FICTION FILM) to Mexico for his haiku-inspired short SOMEWHERE BETWEEN JALOSTOTITLAN AND ENCARNACION; from PASSING THROUGH/TORN formations pan-continental dialogue of madness and memory to KITCHENER-BERLIN'S oceanic traversal; and finally, to River, a landscape meditation that leads inevitably home.

"Denoting the family as a source and stage of inspiration, Hoffman's gracious archeology is haunted by death, the absent centre in much of his practice, a meditation on morality and its representation. His restlessness navigations are invariably followed by months of torturous editing as history is strained through its own image, recalling Derrida's dictum that everything begins with reproduction. Hoffman's delicately enacted shapings of his own past is a once poetry, pastiche, and proclamation, a resounding affirmation of all that is well with independent film today." — Mike Hoolboom, "Inside the Pleasure Dome: Fringe Film in Canada"

Marian McMahon, an inspired writer, filmmaker and curator, and an activist of "the social" and "the everyday," passed away in 1996. She was a lifelong working and living companion with filmmaker Philip Hoffman, who is currently bringing to completion Marian's Doctorate thesis and her final film *Racing Home*.

SOMEWHERE BETWEEN JALOSTOTITLAN AND ENCARNACION

SOMEWHERE BETWEEN JALOSTOTITLAN AND ENCARNACION is a handheld travelogue of North America, presented in the unbroken 28-second shots of [Hoffman's] spring-wind camera and the intertitles of a Mexican journey. SOMEWHERE BETWEEN ... is a Catholic drama of life and death played out in the streets of North America. Its gesture is a public circumstance: a horn band in Guadalajara, a Catholic procession in Toronto, distant passing traffic in Colorado. These scenes are presented, each in their turn, as separate and discrete events moving between titles describing a boy lying dead. They are a discourse that moves a geography of surface into concert with a transcendental history, a history of death." — Michael Hoolboom, *Vanguard*

1984, 16mm, b&w/color/so, 6m, $25

?O,ZOO! (THE MAKING OF A FICTION FILM)

"Philip Hoffman's ?O,ZOO!(THE MAKING OF A FICTION FILM) uses a diary format to skirt along the edge of someone else's filmed narrative (Peter Greenaway's *A Zed & Two Noughts*), and to trace the anatomy of pure image-making. 'Pure' is both the right and the wrong word: Hoffman is a man addicted to the hermetic thisness of filmed images, and plagued by the suspicion that these images, far from being pure, are really scabs torn away from the sores of the world. Found footage shot by his grandfather (a newsreel cameraman) is the starting point for Hoffman's meditations on the illusion of visual purity, and on the distance between the 'neutral' image and the value-laden narrative that it can be made to serve. It is a moral distance, one that this filmmaker surveys with a wary fascination." — Robert Everett-Green

"... Hoffman rewrites the Canadian documentary tradition into a family memory and romance." — Blaine Allan

1986, 16mm, b&w/color/so, 23m, $55

PASSING THROUGH/ TORN FORMATIONS

"Philip Hoffman's PASSING THROUGH/TORN FORMATIONS is a wide open ramble through the labyrinth of memory, considered primarily as a family affair. The film deals with the life and history of Hoffman's Czech-born mother and her family, presented as a kind of polyphonic recitation — of words, of images and of sounds." — Robert Everett-Green

"PASSING THROUGH/TORN FORMATIONS extends from Eastern Europe and back again — an unravelling tapestry of family relations that speaks of migration and translation." — Marian McMahon

"PASSING THROUGH/TORN FORMATIONS accomplishes a multi-faceted experience for the viewer — it is a poetic document of Family, for instance — but Philip Hoffman's editing throughout is true to thought process, tracks visual theme as the mind tracks shape, makes melody of noise and words as the mind recalls sound." — Stan Brakhage

1988, 16mm, b&w/color/so, 43m, $90

KITCHENER-BERLIN

"Hoffman juxtaposes his home town, the Canadian city of Kitchener (formerly called Berlin), with its European namesake of the World War II era. 'The hyphen in the title suggests both severance from the past and connection to it.' The history of the area underpins the film, but refuses to bind it or restrict it from free association. Hoffman assembles a wide range of visual materials including home movies, television, news footage and archival film as well as his own characteristically enticing images, to build complex layers of superimpositions analogous to the impressions of memory. The film's opening segment, 'A Measured Dance,' is fluid and seductive, with deliberate and rhythmic camera movement and complex editing. Its second part, 'Veiled Flight' (introduced with an astounding 'Prologue' drawn from archival sources), is more enigmatic, turning inward with the visual metaphor of underground exploration, and suggests the extent to which filmmakers are engaged in the work of making ghosts of the past for the future." — Blaine Allen

1990, 16mm, color/so, 34m, $75

NURSING HISTORY

Directors: Marion McMahon and Phil Hoffman

"NURSING HISTORY began as an inquiry into the nature of woman's work, specifically the relationship between woman's work as wives and mothers, and woman's work as nurses. Having worked as a nurse for ten years, I decided to locate this inquiry historically, within my own past as represented in the home movies that, for the most part, my father had made and that stand as a record of our family's history. From 1968-1984, 60 minutes worth of history , on Super-8 film, were recorded. Out of this footage there were forty minutes of weddings and in each case it was the bridge that was related to our family. In reviewing this public record of interpreted events, I found myself living within memories of events that could not be seen. While watching these familiar faces represented in this official history, I recalled other versions of the events recorded, as well as other events that didn't get recorded but had occurred at the same time. I began to ask what else was being recorded here and whose histories were these images claiming to represent?" — Marion McMahon, Canadian Filmmakers Distribution Centre Catalogue

1989, 16mm, color/so, 10m, $35

CHIMERA

The film consists of collected, diaristic images amassed through Hoffman's travels. Uluru and an incomplete parliament house, for example, making floating appearances. These have been gathered on the run, and then reconstituted with an uncanny ephemeral floating rhythm, a dance of light, and replaying, with commendable control, the idea of visual music, visual jazz. Though the method of collection may have had an air of arbitrariness about it, the meticulous construction and focus on rhythm in the finished piece suggest an artist who has learnt to master technique so as to let it speak for him about 'other' things." — Dirk de Bruyn

Award: Award for Experimental Film, Athens Film Festival, 1997

Exhibition: Melbourne Film Festival, 1996; Ann Arbor Film Festival; Sydney Film Festival; Helsinki Film Festival; Pleasure Dome, Toronto; Millennium, NY.

1995, 16mm, color/so, 15m, $45

KAREN HOLMES

YOU, MOTHER

Filmed in San Francisco, YOU, MOTHER offers a look at parents and children shopping, playing in the park, waiting in lines, riding in cars. The voices heard are those of women telling why they have children. The juxtaposition of sound and image raises questions about some of the reasons people give for bearing children.

Originally made as a letter to my younger sister, YOU, MOTHER is especially useful in high school classrooms. The film stimulates discussion of topics such as what choices of lifestyle are open to young people and the effects one's personal choices have on others.

Exhibition: Third Int'l Festival of Films by Women, Philadelphia; Hirshorn Museum; Marin Film Festival; Philadelphia College of Art; SF Cinematheque; Moore College of Art.

1970, 16mm, b&w/so, 10m, $18

SAVING THE PROOF

"SAVING THE PROOF is a complex transformation of an ordinary action: a woman walking. The rhythm of her gait and the pulsating, repetitive sounds counterpoint with alternating images of her transversing city streets, passing windows and fences, descending stairs. As the images repeat and vary with mathematical precision, one becomes more interested in the process itself than in her destination. What appears to have been simple breaks down into a complex system of dichotomies, both in form and in content: city/country, completeness/fragmentation, presence/absence, illusion/reality, light/shadow, negative/positive, fiction/documentation. The film climaxes in a spectacular burst, as one feels that the film is literally coming apart. It ends as it began, as one long chain that can be interrupted at any point, and yet can only be seen as a whole piece." — Margaret Ganahl, *Camera Obscura*

Awards: Humboldt Film Festival; Mason Gross Film Festival.

Exhibition: SF Int'l Film Festival; Berlin Exchange Show, 1981.

1979, 16mm, color/so, 11m, $25

RETURNING THE SHADOW

Old family photographs invoke memories and invite comparison to the present. Using five family photographs taken in the 1940s, RETURNING THE SHADOW considers how the meaning of these visual documents changes with our life experiences. The film's circular structure allows the viewer to contribute personal experience in an effort to identify the characters in their relationships and to reflect on one's own identity within his/her family. RETURNING THE SHADOW explores the tension between recorded and remembered past and present as it creates its own internal memory.

"RETURNING THE SHADOW is an elegant, beautiful, tender film. ... Holmes evokes the sensation of Proustian remembering through repetition and variation of carefully paced and composed images of two people looking at an apartment, fragments of old photographs, haunting shadows and gestures." — Sandra Maliga, Experimental Film Coalition Newsletter

Award: American Film and Video Festival

Exhibition: NY Experimental Film Festival; Athens Int'l Film Festival; Uppsala Film Festival, Sweden; Ann Arbor Film Festival; Cork Int'l Film Festival.

1985, 16mm, color/so, 23m, $45

JIM HUBBARD

ELEGY IN THE STREETS

Exploring the AIDS crisis from both a personal and a political perspective, the film intertwines two main motifs: memories of Roger Jacoby, a filmmaker who died of AIDS, and the development of a mass response to AIDS. The collective response begins with mourning at a candlelight vigil and the deep sadness of the AIDS Quilt and then progresses toward a much more determined reaction by ACT-UP: first, in the Gay Pride March in New York City, then in separate demonstrations that build in militancy — with a corresponding increasingly heavy-handed response by the police — culminating in a demonstration during a baseball game and the thumbs-up sign of a teenager sporting a Silence = Death button.

"... roars with urgency from beginning to end." — Karl Soehnlein, *Outweek*

"... a powerful work that chronicles the filmmaker's experience of a political moment filled with personal loss." — Jason Simon, *Afterimage*

"... exquisitely hand-processed ... miniature portraits of a friend ... infusing his memorial not with nostalgia, but activism." — Manohla Dargis, *The Village Voice*

1989, 16mm, color/si, 30m, $75

A VALENTINE FOR NELSON

A long overdue love letter. A relationship is as hard to build as a cathedral — it takes more than one lifetime. A film in which virtually every shot is intended as a metaphor. Tender, loving and unsentimental.

"This five-minute charmer is a tribute to relationships, the ups and downs of being in love and living together." — Jeff Lunger

1990, 16mm, color/so, 5m, $15

TWO MARCHES

"In [Jim Hubbard's] latest work, scenes shot at two national gay marches on Washington, DC are juxtaposed to reveal some of the devastating changes in the gay movement from 1979 to 1987, as hope is replaced by frustration and mourning.

"In Hubbard's roving footage we follow the shifts in spirit, age and racial composition of the demonstrators and witness the growing organization of the protest spectacle, as ragtag bunches of rebellious marchers give way to marching bands and the unfurling of the Names Project AIDS Quilt. ... Yet his touch is always gentle, and deeply, if elusively, personal, from the opening shots of Hubbard embracing the late filmmaker Roger Jacoby to the beautifully choreographed hands of deaf people signing. Always working within a small scale and tightly focused format, Hubbard has developed an astonishingly varied and emotionally complex body of work over the years, a series of personal film essays of intertwined loss and liberation." — Liz Kotz, *Afterimage*

1991, 16mm, color/so, 9m, $30

THE DANCE

An intimate portrait of songwriters, performance artists and lovers Dan Martin and Michael Biello, THE DANCE explores the interconnectedness of their domestic life, art work and selfless devotion to a community of artists they have helped to create and support. The film uses hand-processed footage to convey the emotional intensity of their lives. The handmade quality of the film imparts a sense of poignancy and brotherly loving in the era of AIDS. Based on "The Dance," a song about living on in the face of loss, with music by Dan Martin and lyrics by Michael Biello.

1992, 16mm, color/so, 8m, $35

MEMENTO MORI

MEMENTO MORI tells about death .... It surpasses the formal inventory of feature film cinema to develop its own narrative structure as a filmic poem. ... [He] chooses ... Cinemascope — not as a visual gag, but as a necessary means to communicate his visual motives. ... [W]hen Hubbard shows a skull, or his friend in front of a still life, or a woman cleaning a room, he does not ... juggle with metaphors and symbols, but shows ... what lies behind the symbolic connotations of the images on screen: What is it like when a body doesn't move anymore? How does it feel — the ashes of the dead or the soil which covers a corpse? ... Most paradoxical however [in] MEMENTO MORI ... cinematic images do not erase life with stereotypes but let life live on, somewhere else, outside the screen. ... In this context, the final image of MEMENTO MORI is one of the most haunting and beautiful we experienced." — Stefan Hayn

Award: Winner, Jury Ursula Award, Hamburg Lesbian & Gay Film Festival Short Film, 1995

Note: Anamorphic Lens available upon request.

1995, 16mm Cinemascope, color/so, 17m, $60

CHUCK HUDINA

PAINT

An early study of light, form, movement.

Award: Ann Arbor Film Festival, 1972

1971, 16mm, b&w/color/so, 5m, $15

SELF PORTRAIT

My move into cinema with all my old drawings, paintings and photographs animated onto film.

Award: Ann Arbor Film Festival, 1972

1972, 16mm, b&w/color/so, 7m, $15

IKARUS

Directed by Hans Breder. Camera: Chuck Hudina.

A slow-motion dive at 3,000 frames per second.

Award: Ann Arbor Film Festival, 1974

1973, 16mm, b&w/si, 2m, $15

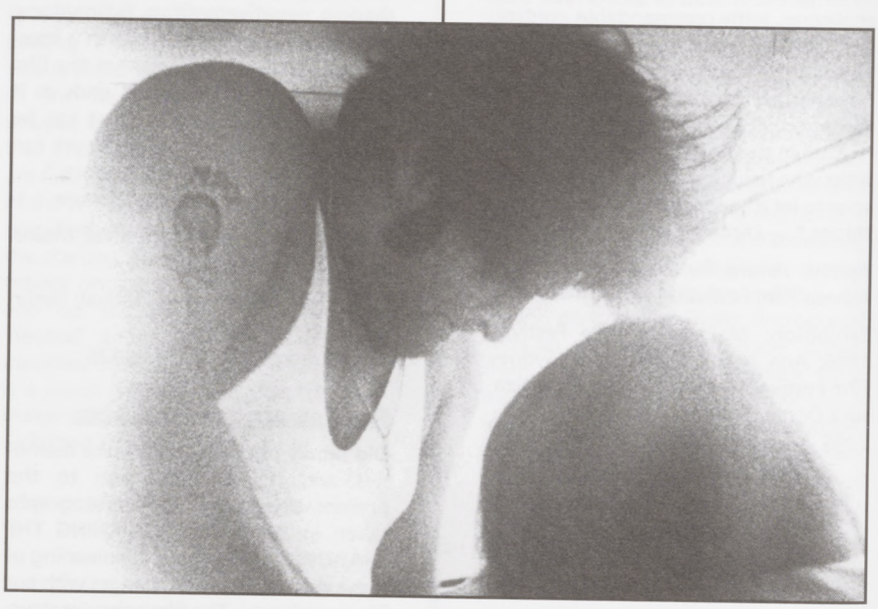
GREASE

"GREASE by Chuck Hudina is reminiscent of Cassavetes' *Shadows*, not in concept but in spirit. The film deals with greasers that seem to recall the 1950s. GREASE resonates between fiction and documentary, the result of which is compelling drama. The acting is superb as is the cinematography, which suggests, via strong lights and darks, an underworld peopled by characters in an animalistic ambience." — Owen Shapiro, New York Filmmakers' Exposition

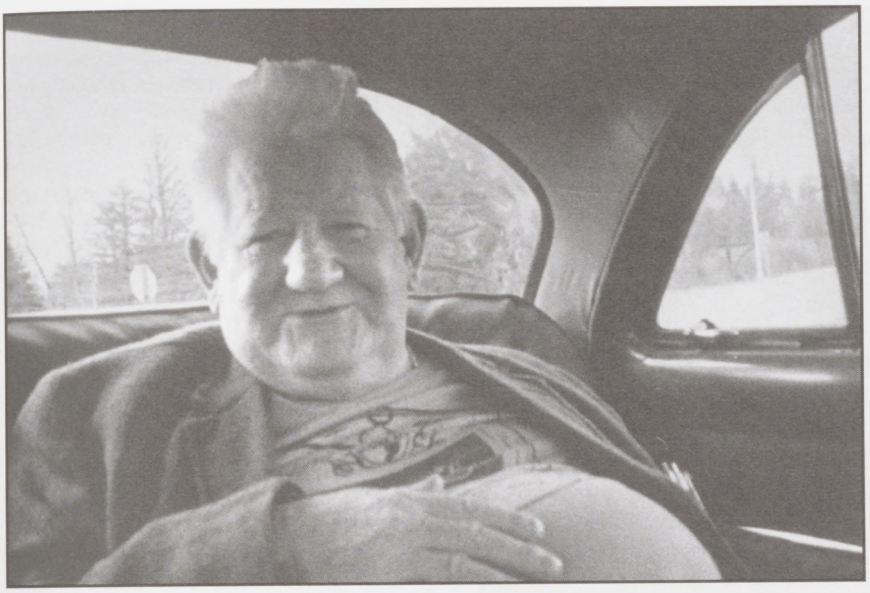
Awards: Filmex, LA, 1974; Atlanta Film and Video Festival, 1974; Humboldt Film Festival, 1974; NY Filmmakers' Exposition 1974.

Exhibition: Cineprobe, Museum of Modern Art, NY, 1976

1972-1974, 16mm, b&w/so, 47m, $65
VHS Sale: $75



Grease by Chuck Hudina



Howie by Chuck Hudina

PARENTS' VISIT

The interaction between my parents, the equipment and myself when they come for a weekend visit.

Awards: Documentary award, Athens Film Festival, 1975; Ann Arbor Film Festival, 1975.

1974, 16mm, color/so, 12m, $22

BICYCLE

Evolving from a painting idea ... spokes-eye view of a bicycle ride.

Awards: Sound award, Athens Film Festival, 1975; Ann Arbor Film Festival, 1975.

1975, 16mm, color/so, 7m, $15

PLASTER

Camera: Chuck Hudina

A performance film by sculptor Charley Ray.

Awards: Ann Arbor Film Festival, 1976; Athens Film Festival, 1977.

1975, 16mm, color/so, 4m, $15

RUBY RED

Document of an amateur country-western talent search in Iowa City.

Award: Ann Arbor Film Festival, 1975

1975, 16mm, color/so, 14m, $20

SOUND STILLS

A series of rephotographed sound sources.

Exhibition: Ann Arbor Film Festival, 1975; London Avant-Garde Film Festival, 1979; Museum of Modern Art, NY, 1976.

1975, 16mm, color/so, 7m, $15

HOWIE

Produced, directed, filmed and edited by Chuck Hudina. Sound: Charley Ray, Richard Bloes, Rachel Wohl; Labwork and mix: Steve Henke; Assistance: Franklin Miller, Chris Brennamen.

Howie, a 70-year-old alcoholic and ex-sailor, sums up his life in the following terms: "Travel and drink, drink and travel, that's all I've ever done." The film HOWIE redefines its subject in terms of the present, documenting Howie's two-year hiatus in a small college town, his confrontations with the townspeople, and his relationship with the filmmaker. A fusion of narrative and documentary, HOWIE neither romanticizes its subject nor regards it as a specimen for analysis, but emerges as an expression of caring and a restitution of dignity.

Awards: First Prize for Documentary, Athens Int'l Film Festival, Ohio, 1978; Big Muddy Film Festival, 1979; Global Village Documentary Festival, 1980.

Exhibition: Museum of Modern Art, NY, 1978

1975-1978, 16mm, color/so, 52m, $75
VHS Sale: $75

EGG

Co-maker: Charley Ray

An explosion in time.

Award: Ann Arbor Film Festival, 1980

1980, 16mm, color/so, 2m, $15

BABY IN A RAGE

BABY IN A RAGE is a pure documentary of an Amish pig auction in Kalona, Iowa.

"I liked it ...." — Robert Nelson

Award: Ann Arbor Film Festival, 1985

Exhibition: Ann Arbor Film Festival Tour

1983, 16mm, b&w/si, 9m, $20

ON THE CORNER

An urban ballet performed by street children.

Award: Ann Arbor Film Festival, 1983

Exhibition: Athens Film Festival, 1983

1983, 16mm, b&w/si, 4.5m, $15

Egg by Chuck Hudina

On the Corner by Chuck Hudina

BLACK HEAT

Influenced by abstract expressionism ... a series of black and white high-contrast positive episodes characterized by intense bursts of light and deep shades of black.

Exhibition: Ann Arbor Film Festival
1985, 16mm, b&w/si, 4.5m, $15

TENDERLOIN BLUES

A portrait of the people in the streets of San Francisco's Tenderloin District. A documentary that breathes life and lets these people from the street express themselves fully.

Awards: Hawaii Int'l Film Festival; Black Maria Film and Video Festival.
1987, VHS, color/so, 58m, $75

Parents' Visit by Chuck Hudina

NIGERIA

"NIGERIA by Chuck Hudina uses found footage about that country to create a highly effective silent piece whose grainy, funky texture seems at times like a transmission struggling to break through from another dimension. A succession of murky images alternates between improbabilities, such as witch-doctor masks, unsuccessful rocket launchings, white big-game hunters, tropical fish, a foundering oceanliner, natives in tribal rites and brief newsreel footage of Queen Elizabeth, maneuvered so as to seem highly perturbed at the scroll of images just past." — Calvin Ahlgren, *San Francisco Chronicle*
1989, 16mm, b&w/si, 4.5m, $20

TENDER NEGATIVE

A high-contrast love dance and struggle over space in the frame.
1990, 16mm, b&w/si, 2m, $15

Videotape compilations for sale:

FIVE SHORT FILMS BY CHUCK HUDINA

Includes: IKARUS, ON THE CORNER, BABY IN A RAGE, BLACK HEAT and NIGERIA

See film descriptions above.
1973-1989, VHS, b&w/si, 24m, $40 Home; $75 Other

The Follower by Donald Hughes

DONALD HUGHES

In THE FOLLOWER, on the screen, the title character is a young woman who leads a precarious double life. Behind the camera, the filmmaker in Nashville is similarly divided.

At one extreme, my work includes biographical documentaries (Andrew Jackson), music videos (Jennifer Warnes) and TV spots (local and national), even animated short subjects for Columbia Pictures.

At the opposite extreme are a handful of personal films like THE FOLLOWER, made far outside the world of commercial media. "Home movies" of a sort, they are wry observations of the imagined secret lives of real characters I have known as friends, and who themselves appear in the films I make about them. (In one or two cases, the friendships ended with the making of the films.)

Like its companions, THE FOLLOWER takes shape around a short minimalist narrative, told almost entirely without dialogue. It's predicated on the belief that what is *not* seen or heard on the screen, but only suggested, can be much more affecting than what actually happens before our eyes.

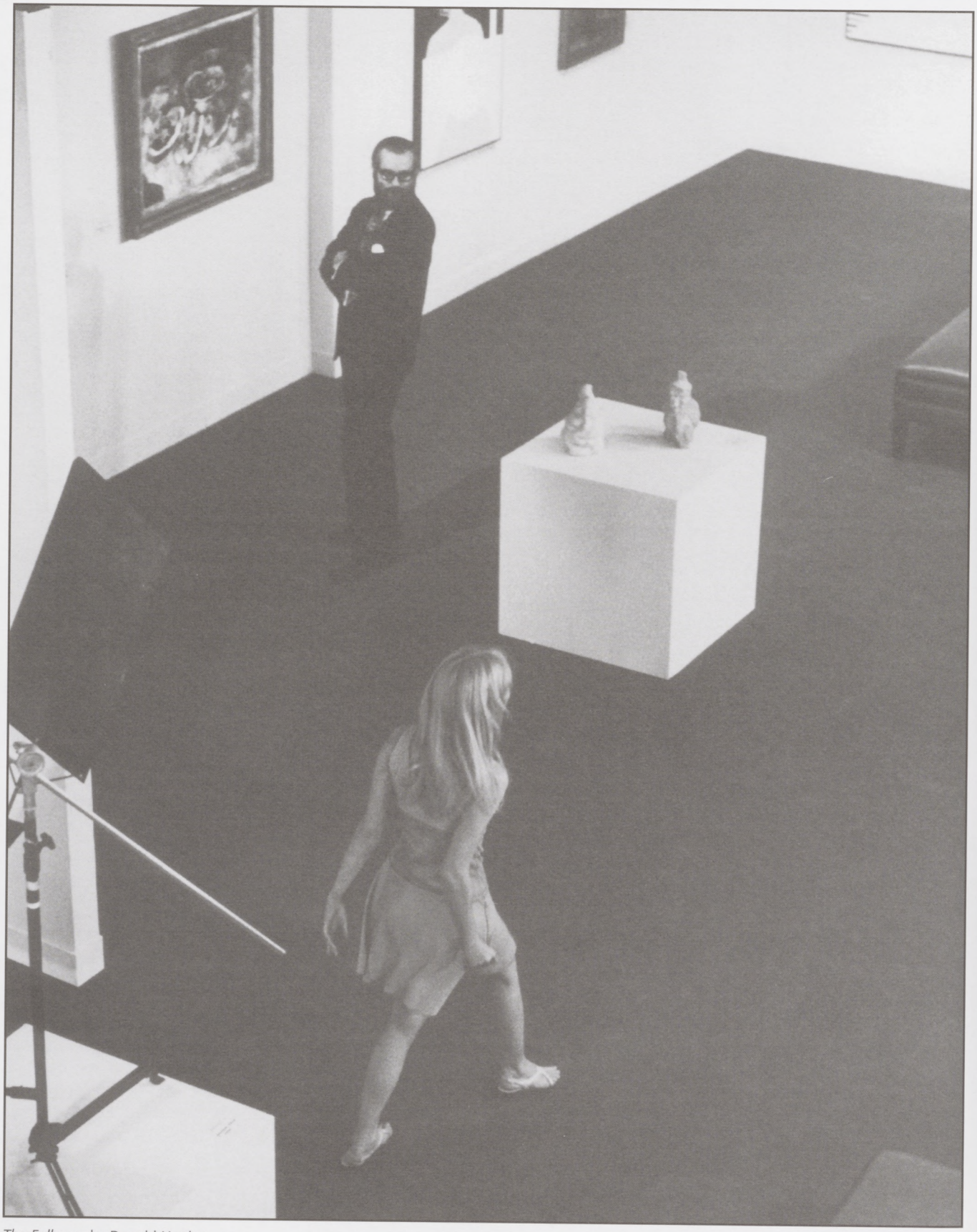
In a show-all and tell-all culture, that approach to filmmaking may seem like swimming upstream — but it has its rewards.

THE FOLLOWER

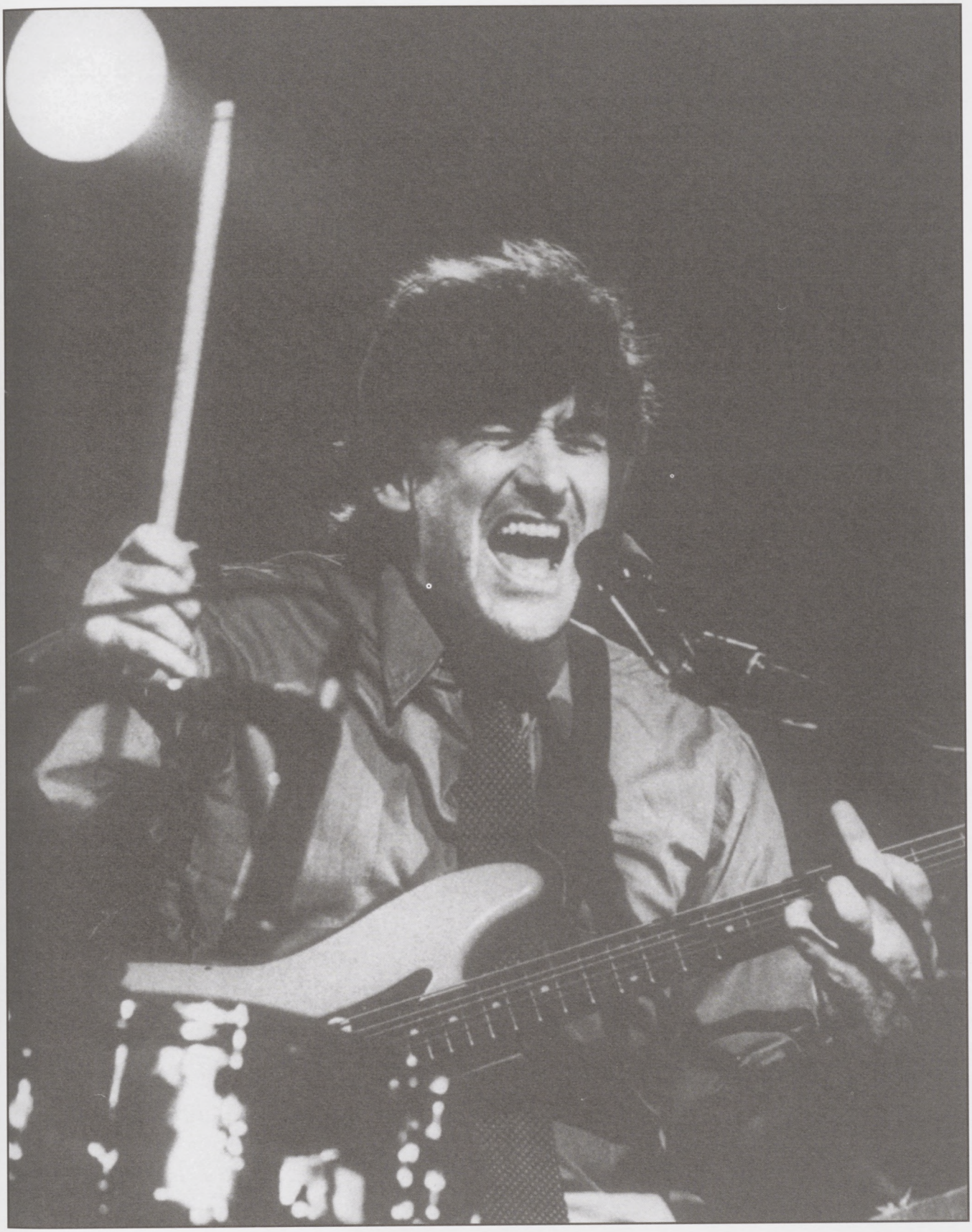
THE FOLLOWER blends a B-movie plot with the radical narrative shorthand of pure film. Two solitary people, a fashion model (Sandra Locke) and an art collector (C.B. Anderson) wreak havoc on each other's lives over possession of a valuable work of art. The story is set amidst the cultural iconography of the 1960s. The soundtrack, largely without dialogue, combines source music and natural sounds. A mysterious ending hints at who the survivor may be.

"Excellent ... I was really held by it." — Kathleen LaCamera, VISN Cable Network

1968/1996, 16mm, color/so, 32m, $75
VHS Sale: $35 Home; $75 Other



The Follower by Donald Hughes



Step Across the Border by Nicolas Humbert and Werner Penzel

NICOLAS HUMBERT AND WERNER PENZEL

aka Cinenomad

STEP ACROSS THE BORDER

A ninety-minute celluloid improvisation by Nicholas Humbert and Werner Penzel. With music by Fred Frith and John Zorn, Arto Lindsay, Joey Baron, Iva Bittova, Eitetsu Hayashi, Bob Ostertag and many others.

"One of the seminal figures in avant-garde music, Frith chose long ago not to worry about being accessible, understood, or even appealing. For 30 years or so, he has pushed and kicked the edges of rock, jazz, and improvised music out and into each other. From the high art rock band Henry Cow in the late '60s, to the avant-thrash contortions of John Zorn's Naked City 20 years later, to his most recent chamber-improv tour with koto player Miya Masaoko and saxophonist Larry Ochs, Frith has ceaselessly explored the possibilities of artistic musical expression.

"Frith is explained, sort of, in STEP ACROSS THE BORDER, a film by German directors Nicholas Humbert and Werner Penzel.

"The films builds an eloquent case for a whole new way of looking at, listening to, performing, and thinking about music, and does a good job of introducing viewers to one of the world's most interesting musical personalities.

"Frith was an inspiring subject for Humbert and Penzel, who created this beautiful, feature-length film based on his musical and geographic peregrinations over several years. Filmed entirely in black-and-white, the film roams among studios, fields, concert halls, trains, homes, cafes, landscapes, bridges, and automobiles, both expressing and revealing Frith's constant search for musical ideas amid the sounds of the worlds he visits.

"Then there is the music, performed by Frith and the musicians he meets in his travels. Saxophonist John Zorn, guitarist Arto Lindsay, drummer Joey Baron, and the late cellist Tom Cora, among others, are seen in New York; a number of musicians from Japan, Romania, and elsewhere also turn in stunning performances, sometimes only watched with awe by Frith. These scenes reveal the film's true subjects: not Fred Frith, but sound and music." — Trey Hatch

"Makes your jaw drop, your feet dance, and your neighbours move …."

Awards: European Film Award, 1990; Golden Gate Award, 1991; Innovative Cinema Prize, 1991.

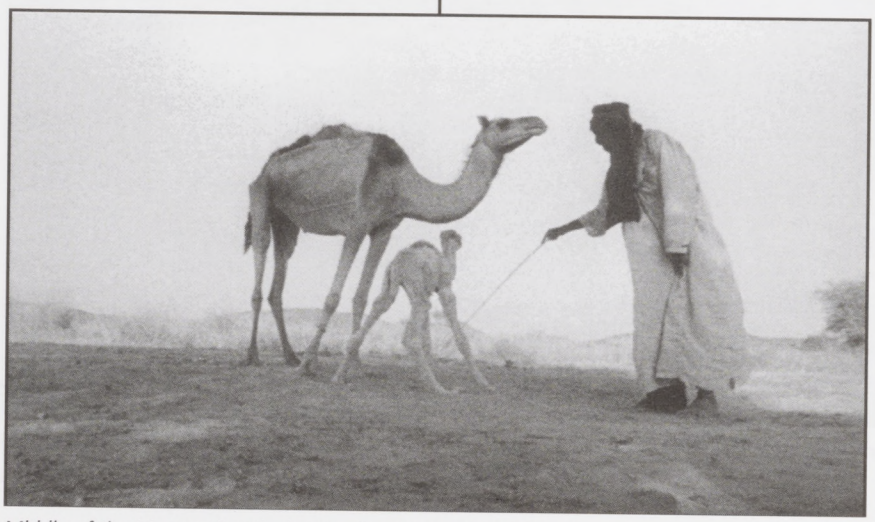
1990, 35mm, b&w/so, 90m, $200

MIDDLE OF THE MOMENT

"The essence of any experience, any moment, is to be found where people are in most intense contact with the place they occupy. And, paradoxically, it is through a nomadic existence that one occupies a space the most intensely. Whether the nature of this nomadism is largely physical, as for the wandering tribes that travel the South Sahara and Cirque O or rather abstract, as for American philosopher and poet Robert Lax, is not so important. What the people portrayed in this documentary share is that their nomadic disposition, which strips life down to its bare essentials, makes them into completely centred human beings. They are not stuck in life's cycles but are co-existing with them, partaking in them with a freedom that is unknown to most of us.

"Film makers Nicolas Humbert and Werner Penzel traveled through Europe and Africa with these very different nomads for around two years. Resisting the lure of nostalgia of any kind they have created a film form, a cinepoem as they call it, in which the freedom of the nomadic life resonates from each individual shot as well as from the film as a whole. Far from being a simple comparative study of nomadic lifestyles, MIDDLE OF THE MOMENT is a nomadic adventure itself. It is lyrical in mood but goes beyond the merely admirable in its associations. It is not afraid to stay in one place, but also knows how to travel on to the next. The film makers have used their equipment and findings as imaginatively as the nomads they met use theirs, in their daily lives." — Miriam Van Leer

1995, 35mm, b&w/so, 80m, $200



Middle of the Moment by Nicolas Humbert and Werner Penzel

ELISE HURWITZ

HELICOPTER

A funky rhythm of shiny metal objects.

1989, 16mm, b&w/so, 2.5m, $10

I RAISE MY ARM

An imaginary voyage through interior spaces of a body. Collaged text filmed on Super 8 creates a shifting narration that requires the viewer to engage with the act of reading, and use their own interior voice to narrate the film.

From I RAISE MY ARM:

thirteen layers … one wet, one scaly, one thick and folded, another blue-green the color of blood, two that are bubbling, boiling. separating these two is a thin grey shield, shiny, metallic. one a color so intense my eyes close in surprise. Another, a beautiful orange whose smell intoxicates me and one clear through which I see one that is singing, moaning. the next has sharp raised needle-like points all over its surface and the last, mirrored, I see the ones that I have passed plus all the memories I have forgotten.

1993, 16mm, b&w/si, 10m, $30

STRAIN, RESTRAIN

A struggle at communication, whispers and ghosts.

1993, 16mm, b&w/si, 3m, $15

AUTOMATIC WRITING

A collage of letters, leaves and other tangible things.

1995, 16mm, b&w/si, 8m, $25

METAL CRAVINGS

Made with clear film base and a bottle of film emulsion, METAL CRAVINGS weaves a web of cracks, holes, bubbles and layers creating a translucent and opaque skin of film where additional images would be superfluous.

1990-1997, 16mm, b&w/si, 5m, $20

PETER HUTTON

IN MARIN COUNTY

"IN MARIN COUNTY approaches the subject of America's ecological disaster as a comic yet bizarre vision. The tradition of Old Macdonald's farm has long since disappeared and in its place are bulldozer and insect sprays. Our fascination with these mechanized wonders of civilization may well prove to be more lethal than we would have imagined. Peter Hutton has succeeded in making an important statement on ecology and the strange delight Americans take in destroying things." — Whitney Museum of American Art

1970, 16mm, color/so, 10m, $15

JULY '71 IN SAN FRANCISCO, LIVING AT BEACH STREET, WORKING AT CANYON CINEMA, SWIMMING IN THE VALLEY OF THE MOON.

"Diary films have become a distinct genre of the independent film movement. Like a written diary, they forego the necessity of plot, character development and other attributes of a well-constructed story and concentrate simply but lovingly on the day-to-day or moment-to-moment events happening to the filmmakers. Peter Hutton's film is, to my mind, one of the best of the genre — for it truly lets us get inside the filmmaker's mind and sensations through, and in conjunction with, his role as filmmaker. It is almost as if we see how carrying around the camera and focusing on different people, things and events actually changes and refines the filmmaker's normal perception of them. The camera becomes an instrument not to record reality but to expand it. And like any diary, it is both an exploration and crystallization of events and impressions in one's life." — David Bienstock

"Very down to earth, very clear, very good feeling. The clarity of the mind, the clarity of the camera, the clarity of thought — it all adds to a very clear film." — Jonas Mekas, *The Village Voice*

Award: Yale Film Festival, 1972

1971, 16mm, b&w/si, 35m, $35

NEW YORK NEAR SLEEP FOR SASKIA

"Using exciting juxtapositions of shade and movement, this silent and surreally poetic film examines subtle changes of light and landscape in New York. NEW YORK NEAR SLEEP exploits the basic potential of film for capturing light refractions. Hutton imposes on this film the aesthetics of still photography and uses as a structural device the duration of perception of the subtle reflection of movements and illuminations." — Bill Moritz, *Theatre Vanguard*

1972, 16mm, b&w/si, 10m, $10

IMAGES OF ASIAN MUSIC (A DIARY FROM LIFE 1973-1974)

"IMAGES OF ASIAN MUSIC represents footage compiled during 1973-1974 when Peter Hutton was living in Thailand and working at sea as a merchant seaman. While the film is silent, the title was intended to evoke a comparison to the movement of classical Asian music. IMAGES OF ASIAN MUSIC is a personal celebration of Asia formed by a sensitivity to filmic composition and to the perception of these images in a silent time created by the filmmaker." — Whitney Museum of American Art

"... The camera records a ship working out of Thailand, the faces of the seamen, the sea, a storm, fireworks, a big snake coiling exploratorily about a young girl, the huge Buddha in the lotus position and landscapes and skyscapes reminiscent of the film work of Satyajit Ray. It is beautiful, mute, and meaningful in the silence." — Archer Winston, *New York Post*

1973-1974, 16mm, b&w/si, 29m, $40

FLORENCE

"Like Hutton's previous films, FLORENCE is a contemplative study of light and shadows, textures and planes, that makes beautiful use of the tonal qualities of black and white film. Throughout the film there is a motion of obscuring and revealing in clouds, reflections and mists, and in the behavior of light as it passes through various openings or substances. Frequently, the images are ambiguous details. One feels that Hutton is very at home in the world he sees, and that he looks at things a little more closely than most people ...." — Ken DeRoux, San Francisco Museum of Modern Art

1975, 16mm, b&w/si, 7m, $15

BOSTON FIRE

"BOSTON FIRE finds grandeur in smoke rising eloquently from a city blaze. Billowing puffs of darkness blend with fountains of water streaming in from offscreen to orchestrate a play of primal elements. The beautiful texture of the smoke coupled with the isolation from the source of the fire erases the destructive impact of the event. The camera, lost in the immense dark clouds, produces images for meditation removed from the causes or consequences of the scene. The tiny firemen, seen as distant silhouettes, gaze in awe, helpless before nature's power." — *Millennium Film Journal*

1979, 16mm, b&w/si, 8m, $15

NEW YORK PORTRAIT: CHAPTER ONE

"Hutton's most impressive work ... the filmmaker's style takes on an assertive edge that marks his maturity. The landscape has a majesty that serves to reflect the meditative interiority of the artist independent of any human presence. ... New York is framed in the dark nights of a lonely winter. The pulse of street life finds no role in NEW YORK PORTRAIT; the dense metropolitan population and imposing urban locale disappear before Hutton's concern for the primal force of a universal presence. With an eye for the ordinary, Hutton can point his camera toward the clouds finding flocks of birds, or turn back to the simple objects around his apartment struggling to elicit a personal intuition from their presence. ... Hutton finds a harmonious, if at times melancholy, rapport with the natural elements that retain their grace in spite of the city's artificial environment. The city becomes a ghost town that the filmmaker transforms into a vehicle reflecting his personal mood. The last shot looks across a Brooklyn beach toward the skyline of Coney Island's amusement park .... The quiet park evokes the once frantic city smothered by winter. Nature continues its eternal cycles impervious to the presence of man, the aspirations of society, or the decay of the metropolis." — *Millennium Film Journal*

1978-1979, 16mm, b&w/si, 16m, $30

NEW YORK PORTRAIT: CHAPTER TWO

CHAPTER TWO represents a continuation of daily observations from the environment of Manhattan compiled over a period from 1980-1981. This is the second part of an extended life's portrait of New York.

"Hutton's black and white haikus are an exquisite distillation of the cinematic eye. The limitations imposed — no color, no sound, no movement (except from a vehicle not directly propelled by the filmmaker), no direct cuts since the images are born and die in black — ironically entail an ultimate freedom of the imagination. ... If pleasure can disturb, Hutton's ploys emerge in full focus. These materializing then evaporating images don't ignite, but conjure strains of fleeting panoramas of detached bemusement. More than mere photography, Hutton's contained-with-in-the-frame juxtapositions are filmic explorations of the benign and the tragic ...." — Warren Sonbert

1980-1981, 16mm, b&w/si, 16m, $30

BUDAPEST PORTRAIT (MEMORIES OF A CITY)

"[BUDAPEST PORTRAIT] may be his strongest essay yet on the naturalization of the urban landscape. For Hutton, the city is less a social matrix than a verdant asphalt jungle. Close-up portraits of two ancient rag-pickers and a succession of elderly peasant women aside, virtually every other person shown is dominated by the surroundings. Human presence is often suggested merely by indexical signs — photographs, shadows or bullet holes. This relative absence of the figure, together with the harsh chiaroscuro of the winter light, induces a poignant sense of loneliness and isolation. Voluptuously gray, worn and lived in, the city is like a stage set for an invisible drama." — J. Hoberman, *Artforum*

1984-1986, 16mm, b&w/si, 30m, $50

LANDSCAPE

First section of an extended study of the weather and landscape in the Hudson River Valley.

1986-1987, 16mm, b&w/si, 18m, $35

NEW YORK PORTRAIT, PART III

"[Hutton's] latest urban film, NEW YORK PORTRAIT III, takes on a unique tone in relation to Hutton's ongoing exploration of rural landscape. The very fact that Hutton is dealing with older footage, with archives of memory more than immediacy, gives it a different texture than his earlier New York films, in spite of many continuities with them. Hutton always found the presence of nature in the city, not only in his many shots of sky and vegetation, but also in the geometry and texture of the city itself, which seemed to project an independence from the human. This film seems to bathe itself in a nostalgia for things human, as if Hutton were looking at a vanishing race. Again humor rather than lamentation prevails, but never has it seemed that people were so contingent in Hutton's films. The high angle of observation, frequent in Hutton's previous New York films (and an invocation of their diaristic observer quality), here seems to carry a sense of withdrawal, a distance matched by compassion. ... The final image in which a small shape against the scale of skyscraper and sky suddenly reveals itself as human by its motion seems emblematic, as does Hutton's observations of the accidents and rescue of people below on the street." — Tom Gunning

1990, 16mm, b&w/si, 15m, $40

IN TITAN'S GOBLET

IN TITAN'S GOBLET refers to a landscape painting by Thomas Cole circa 1833. The film is intended as a homage to Cole, who is regarded as the father of the Hudson River School of painting.

1991, 16mm, b&w/si, 10m, $25

LODZ SYMPHONY

A portrait of Lodz, Poland that exists in a timewarp of sad memory. Hutton creates an empty world evoking the 19th century industrial atmosphere that is populated with the ghosts of Poland's tragic past.

1991-1993, 16mm, b&w/si, 20m, $50

STUDY OF A RIVER

The first part of a seasonal portrait of the Hudson River. This section portrays observations of winter over a period of two years.

1996-1997, 16mm, b&w/si, 16m, $40

Untitled image contributed by Carl E. Brown

TAKAHIKO IIMURA

Takahiko Iimura, a pioneer of Japanese experimental video, started video in the early 1970s, inspired by Nam June Paik and other video artists. Coming to New York City from Tokyo for the first time in the 1960s, he was then a filmmaker, having made such works as LOVE (1962) (music by Yoko Ono), which was highly praised by Jonas Mekas in the *Village Voice* at the time. He found video quite different from film, discovering it to be a valuable medium for examining the relation between image and language. Because video is able to record and playback immediately, one may use it to view the observer and the observed simultaneously. Thus the observer becomes the observed, and vice versa; or the subject turns into the object and vice versa. He applied this theory to practice.

The result is a video trilogy of CAMERA, MONITOR, FRAME (1976); OBSERVER/OBSERVED (1975), OBSERVER/ OBSERVED/OBSERVER (1976). These works have now been included within another trilogy of *Concept Tapes, 1, 2, 3*, after reassembling the first trilogy and adding other tapes. Most of the works are excerpted from the originals, showing selected parts from the series.

Especially notable is *Concept Tapes 3*, an anthology of performance tapes which examine the relation of performance and language. This work includes not only his performance, but also the piece JOHN CAGE PERFORMS JAMES JOYCE (1985).

The above works have been widely reviewed and are highly regarded: "discovering their great complexity and profundity" (John G. Hanhardt, Curator, Whitney Museum), "elegance which defines complexity" (Daryl Chin, art critic), "refresh our ability to perceive" (Scott MacDonald, film critic), and "most significant" (Peter d'Agostino, Professor, Temple University).

AI (LOVE)

"I have seen a number of Japanese avant-garde films at Brussels International Experimental Film Festival, at Cannes and at other places. Of all those films, Iimura's LOVE stands out in its very beauty and originality, a film poem, with no usual pseudo-surrealist imagery. Closest comparison would be Brakhage's LOVING or Jack Smith's FLAMING CREATURES. ... [A] poetic and sensuous exploration of the body ... fluid, direct, beautiful." — Jonas Mekas, *Film Culture*

Note: The soundtrack should be disregarded. — T.I.
1962-1963, 16mm, b&w/si, 13.5m (18fps), $40

WHITE CALLIGRAPHY

"In my view the most interesting of Iimura's early films — at least those I've had a chance to see — is the one least characteristic of this period: WHITE CALLIGRAPHY. To make this abstract film, Iimura drew the Japanese characters for the *Kojiki*, 'the oldest story in Japan,' directly onto dark leader. Since each frame contains a different character, the finished film creates a continually changing retinal collage, which is interrupted intermittently during the final minutes of the film by movements of dark leader. All in all, WHITE CALLIGRAPHY is a sort of filmic concrete poem ...." — Scott MacDonald, *Afterimage*
1967, 16mm, b&w/si, 15m (18fps), $40

24 FRAMES PER SECOND

"This film and in particular the function of sound within it will vary freely from moment to moment, viewer to viewer. Totally different in its physical surface from most of the sound films of the 1970s, the film's openness of articulation of sound stands as an emblem for the new investigations of sound-image relationship during this period. Allowing the full force of its meaningful symbolic oppositions between black and white, silence and sound, to resonate, the film brings these issues forth within [the] larger context of its (and the viewer's) probing of the nature, the limits and the possibilities of human consciousness." — Larry Gottheim, *10 Years of Living Cinema*

"Both in terms of its examination of time and space, of light and darkness, of visuals and sounds; and in terms of its demands and potential rewards for an audience, 24 FRAMES PER SECOND is the quintessential Iimura film." — Scott MacDonald, *Afterimage*
1975 (revised 1978), 16mm, b&w/so, 12m, $40

ONE FRAME DURATION

"Iimura, who is Japan's most important filmmaker, was involved in the New American Cinema developments in the early sixties. His work has continued to open up new ground in a way which few of his contemporaries from that period managed to sustain." — Malcolm LeGrice, *Time Out*

"The achievements of Iimura's recent films, particularly when combined with his many videotapes (themselves an interesting topic for extended discussion) and his numerous film and video installation pieces, make him one of the most interesting and prolific artists around. Like Carl Andre and Richard Serra in sculpture, Emmett Williams and Richard Kostelanetz in poetry, and Frank Stella and Josef Albers in painting, Iimura is able to refresh our ability to perceive and understand all film by reducing the variables vying for our attention so fully that we can concentrate completely on crucial elements of the film experience we often ignore." — Scott MacDonald, *Afterimage*
1977, 16mm, b&w/color/so, 12m, $40

JOHN CAGE PERFORMS JAMES JOYCE

A private performance by John Cage realizing his "Writing for the Fifth Time Through *Finnegan's Wake*" in three ways: reading, singing and whispering.

Text:

Rufthandlingconsummation tinyRuddy Newpermienting hi himself then pass ahs c e i n flumdered e w myself s ct making Hummels set life's she to east time the thesion br is m thosen southsates i over thg the he an ndby fluther's see e as brown ou a as m her i i The Voltexglad soil for he's hisBut at milkidmass nightfallen useawhile under the pudemascope heartbreakingly i town eau And onedimbeofforan furrow follower withNon plus ulstra to get enough for anyonea prodigal heart would h be u'a m a oebelt p t l ofder wraugh e ai farmo i north eve jest, to h i ntand sllyc ch mizFu zie showed ti em ae n lshook s e bite msh (to right side)
1985, VHS, color/so, 15m, $100
Home Use Only

MA: A JAPANESE CONCEPT

MA, a unique Japanese concept for time and space, is examined in two films: one in the famous Zen garden of Ryoan-ji, and the other in totally abstract film.

MA: SPACE/TIME IN THE GARDEN OF RYOAN-JI: Text by Arata Isozaki. Music by Takehisa Kosugi. Commissioned by the Program for Art on Film, a joint venture of the Metropolitan Museum of Art and the J. Paul Getty Trust.

"A fine introduction to a classic Japanese garden and the concept of MA." — Scott MacDonald, *Afterimage*

MA (INTERVALS): Consists of black and clear spacings and a line between them.
1975-1989, VHS, color/so, 40m, $90
Home Use Only

NEW YORK DAY AND NIGHT

Music by Takehisa Kosugi.

New York is seen through the Japanese concept of MA. In two parts: DAY, the sky over buildings is seen from near and far capturing the negative space (MA); and NIGHT, darkness is seen through the streets and parks where light and shadow speak and negative space (MA) turns to the positive. (*MA* is a Japanese word used originally to define the distance between two points or spaces. Importance was attributed to the emptiness or silence — the space between.)

1989, VHS, color/so, 56m, $50
Home Use Only

A I U E O NN: SIX FEATURES

Produced by Takahiko Iimura. Utilizes "System G," Real Time Three-Dimensional Texture Mapping developed by Sony.

Combining the comical and the absurd, I created six funny faces to animate the images of Japanese vowels in the difference of "Image," "Letter" and "Voice."

"Iimura deconstructs our coherence as he shifts between the English Roman alphabet and Japanese characters, injects spoken Japanese and manipulates the computer images of his features. The images often take on geometrical shapes, others recall the classical images from Japanese woodcuts of a Samurai warrior grimace." — Robert West, Curator, Mint Museum of Art

Awards and Exhibition: One Minute World Festival, São Paulo; many other festivals.

1994, 16mm, color/so, 7m, $30
VHS Sale: $45 Home Use Only

A I U E O NN: SIX FEATURES (SHORT VERSION)

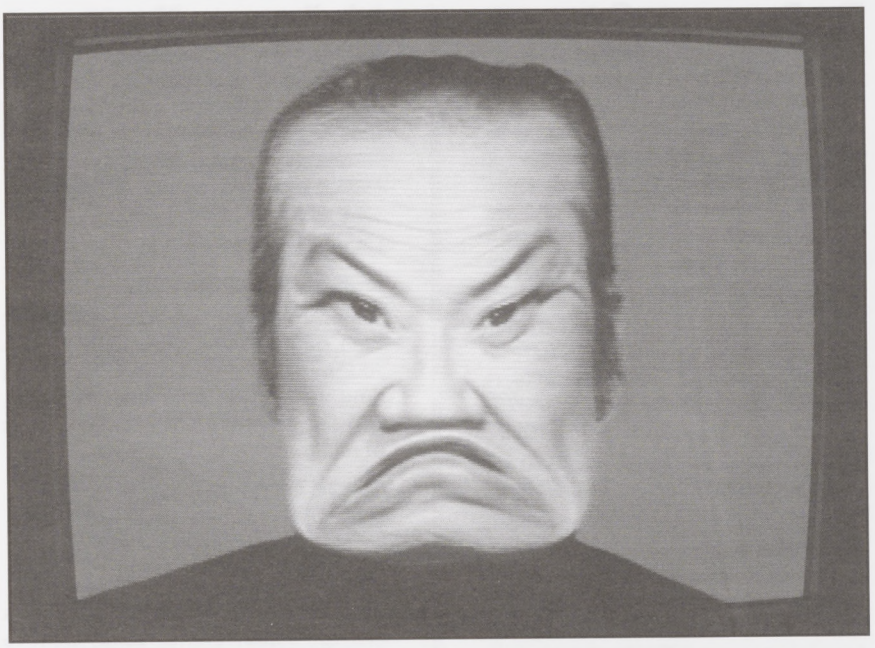
See description above.

1994, VHS, color/so, 3m, $30 Home Use Only

Videotape compilations for sale:

CONCEPT TAPES (1975-1987)

Includes: CAMERA, MONITOR, FRAME; OBSERVER/OBSERVED; OBSERVER/OBSERVED/OBSERVER; TALKING TO MYSELF; DOUBLE IDENTITY; NEW YORK HOTSPRING; TALKING TO MYSELF AT PS1; DOUBLE PORTRAIT; and I LOVE YOU.



Six Features by Takahiko Iimura

A compilation of Takahiko Iimura conceptual tapes made during 1975-1987. The first three works are made in series on the relationships of "observer" and "observed" using a double feedback set up, which ... studied the structural relationships of language and video ... in the closed circuit system (which is self-referential), a camera (observer) is fed back by the monitor (observed), so that the image not only refers to the object which is shot, but is also able to refer back to the subject — the observer who is shooting. This constitutes a sentence-like structure.

TALKING TO MYSELF and TALKING TO MYSELF AT PS1 are a realization of Jacques Derrida's sentence of phenomenology taken from "Speech and Phenomena." DOUBLE IDENTITY and the last two works are conceptual portraits of Iimura questioning their identity.

"Iimura is a significant and singular filmmaker, but also one of the most important conceptual artists working in any medium." — Malcolm LeGrice, *Studio International*, London

1975-1987, VHS, b&w/color/so, 48m, $70 Home Use Only

JAMES IRWIN

FARM

Rhythmic depiction of the romantic landscapes of rolling Pennsylvania farmland.

1979, S8mm, color/so, 9m, $10

THE AUCTION FILM

Made in collaboration with Dinty Moore.

An experimental document of the thriving economic culture of rural auctions in south-central Pennsylvania. It captures the feeling of being there: the confusion, the humor, the profusion of all manner of expensive and virtually worthless merchandise, the social interaction, and the personalities of the auctioneers and the auction goers.

"Whether it's a cattle auction or a sale on the courthouse steps, there's something of a social event behind it all." — Robert Vucic, *Morning Herald*, Maryland

"Shows an interesting kaleidoscope of the people, the ones doing the selling, the ones doing the buying, and those who just watch." — Dave Dunkle, *Public Opinion*, Pennsylvania

Supported by a Youthgrant from the National Endowment for the Humanities.

1980, 16mm, color/so, 24m, $40

THE ROLE OF THE OBSERVER

"A fragmented narrative which pretends to be autobiographical, THE ROLE OF THE OBSERVER asks audiences ('observers') to examine themselves, who they have been and their 'roles' in the process of change, including sexual and social roles now and in childhood." — Mary Guzzy, *The Independent*

"Formally it reminded me of the collage work of Bruce Conner while its narrative structure seemed a cross between Stan Brakhage and Sam Fuller. There is indeed a menacing quality to the work at times explicit (the homage to *The Cat People*) at other times simply 'overtonal' (as Eisenstein might say). The film, in any case, is very engaging." — Bruce Jenkins

"What struck me the most, I guess, was its tendency to use a great deal of what's been happening in independent film and film criticism in recent years: the mixture of forms and modes, the use of found footage, home movies, dream ... and of course the ideas of history as construction. It seems a well-made film, put together with care, easy to look at." — Scott MacDonald, from a letter to the filmmaker

1982, 16mm, color/so, 57m, $80

NO FAMILY PICTURES

A personal and at times expressive essay concerned with film education and its effect on the relationship between women and media.

"That the filmmaker is male is never disguised and has much to do with the meaning of the film. When not actually on screen, the artist's presence is made clear by a variety of image manipulations which remind the viewer that film is a physical, pliable medium. NO FAMILY PICTURES is itself an example of what it advocates — low-cost media available to everyone. It questions why small format media are not taken up more often as a tool in education, and particularly as a weapon for women to forge their own identities in the media landscape." — *Cinezine*, San Francisco

1983, S8mm, 22m, color/so, $30

AN EVENING OF FALSE STARTS

A dimly lighted soiree. An evolving structure. Visual stories are begun but not completed. On dark evenings filled with nothing but time, surrounded by friends, Mary Shelley initiated *Frankenstein* in this way.

1984, 16mm, color/si, 8m, $15

IT'S FRAME OF MIND

The city is friendly, it talks to you in fragments. An apartment building goes up in flames, while the signs of the city speak their mind. The semiology of consumption.

1985, S8mm, color/so, 5m, $10

OLD ARGUMENT ON MACDOUGAL STREET

Some arguments are more important than others. Some arguments stay in your mind, in your memory, for a long time, no matter what their outcome. Some arguments are the turning points of relationships.

Award: SF Art Institute Film Festival

1985, 16mm, color/si, 3m, $10

HAT BOXING

A *menage-a-trois* that becomes a *menage-a-quatre* with some creative surgery.

"HAT BOXING is a fifteen-minute wicked joke. The story is carried on the soundtrack as a radio play which includes murder, attempted suicide, adultery and other indoor sports. The visuals play off the soundtrack, using children's toys and 1930s pulp comics. Underneath the mischievous wit of HAT BOXING Irwin makes some pointed comments about the illusions we go to great lengths to maintain about the ones we love." — Michael Fox, *Film Month*

"HAT BOXING is not only funny but represents a clever kindling of the viewer's imagination." — Kevin Thomas, *The Los Angeles Times*

"HAT BOXING is a hilarious send-up of the typical murder mystery. Doris, Roger and Emily are distinct characters ... who exchange clothing, identities and even bodies, as might any perverse contemporary *menage-a-trois*." — Will Torphy, *Artweek*

Supported by a grant from the NEA/AFI/Western States Foundation.

1986, 16mm, color/so, 15m, $30

TALKING FILMS:

"[The TALKING FILMS] employ non-camera animation, associative editing, and text written (or scratched into) the emulsion. The words may join with the other images to tell a story, or they may directly address the audience and initiate an explicit 'dialogue.' Yet while these are experimental techniques to be sure, Irwin is more interested in including the audience as a participant in exploring an assumption or unfolding a story." — Michael Fox, *Film Month*

I.D.N.O.

"I.D.N.O. employs a collaged technique of carefully interwoven broad painterly gestures composed of image and text. Using words that blip on screen for just over a second, the technique demands intense concentration on the part of the viewer. A sound text of altered noises and garbled speech accompanies the animation and written text, creating a demanding interplay of elements." — Will Torphy, *Artweek*

"In cameraless, direct-marking technique, I.D.N.O. poses a series of sequential, additive queries and responses to the audience." — Anthony Reveaux, *Artweek*

"I.D.N.O. is challenging both visually and intellectually with the residual impact of a self-analysis as we consider how much we 'see' and 'comprehend' when we look at words and images." — Catherine Sullivan, SECA Catalogue, San Francisco Museum of Modern Art

Awards: Film as Art Award, Society for the Encouragement of Contemporary Art, SF Museum of Modern Art; Humboldt Film Festival; Ann Arbor Film Festival and Tour; Chicago Experimental Film Festival; Kent State Film Festival.

1982, 16mm, color/so, 9m, $18

THE BIG RED AUK

Speaks silently to the viewer metaphorically about power, manipulation and the complicity in all of us.

"THE BIG RED AUK gives evidence of both [Irwin's] preference for humor and imagination in the medium, and the filmmaker's preoccupying love of image for its own sake, as well as of the shoe-string school of filmmaking. The three-minute work blips along spasmodically, a field in semidarkness brightened by haphazard, colored geometric figures and blurred humanoid images, centered over a recurring central flash of pithy, mostly monosyllabic text whose cerebral undercurrent is sparked by sexual innuendo." — Calvin Ahlgren, *San Francisco Chronicle*

"The scratched-on-celluloid text of THE BIG RED AUK creates a densely beautiful texture that seemed aesthetically determined more by Irwin's ambitious penchant for experimentation than by a desire to inform his audience. Seamlessly created ...." — Will Torphy, *Artweek*

Award: Humboldt Film Festival

1984, 16mm, color/si, 3m, $10

Fear Is What You Find

A lone search among the debris of civilization, a scavenger's-eye-view of options. On the surface of the emulsion, in the writing on the film, the dilemma is raised: no matter where you go, fear is what you find. It certainly is what faces you here.

"... a mature film artist who explores the medium as it can relate to and inform the average intelligent viewer. Irwin seems to approach the creation of his films much as if he were a painter who uses appropriated imagery and text to confront the audience .... The confrontational nature of Irwin's work relates it to the films of Michael Snow and even more specifically to the work of artists such as Jenny Holzer and Barbara Kruger." — Will Torphy, *Artweek*

"Irwin is witty and ingenious in his exploration of the resources of the medium ...." — Kevin Thomas, *The Los Angeles Times*

1985, 16mm, color/si, 3m, $10

Let's Be Pals!

The text and non-camera animation involve the viewer in a feisty conversation of sorts concerning their relationship, and ask the audience some testy questions.

"LET'S BE PALS! engages in an amusing and accessible dialogue with the audience about the nature of the film experience." — Scott MacDonald, *Afterimage*

"Despite its conversational tone, LET'S BE PALS! is essentially a philosophical meditation on the nature of films. PALS, which consists of an ersatz verbal dialogue with the audience and the artist himself, asks: 'Why are you here? What do you want from me?' and then posits a judgment Irwin may often consider but seems to reject: 'A film must be easy to look at, to the point.'" — Will Torphy, *Artweek*

Awards: Ann Arbor Film Festival and Tour; Independent Film Exposition.

1985, 16mm, color/si, 8m, $16

Dead Money

The Private Eye. The Femme Fatale. The Obscure Motive. The Ambivalent Morality. The Unresolved Resolution. The Deep Blacks and Bright Whites. "When in doubt, have a man come through the door with a gun in his hand," wrote Raymond Chandler facetiously.

"DEAD MONEY utilizes a character (in this case, a private eye) as the filmmaker's alter ego, asking questions of himself and relentlessly quizzing the audience." — Will Torphy, *Artweek*

1986, 16mm, b&w/si, 6m (18fps), $12

My Day

"MY DAY is an eight-minute excerpt from the film component of a collaborative performance created by Irwin, comedian Robert Arriola and sculptor Bruce Hogeland. Its subject is the ironic contradictions between an actor's (filmmaker's?) creative life and the mundane daily existence he endures in order to pay his bills. This film journal is considerably more personal than his earlier works. Consisting of spoken narrative spiked with psycho-sexual revelations, MY DAY systematically utilizes common generic black and white symbols flashed on the screen to create an aural and visual rhythm that is continuous and lulling ...." — Will Torphy, *Artweek*

"The most accessible of [Irwin's 'Talking Films'] is MY DAY. ... [H]is narrative is written out one word at a time, and it is punctuated by stroboscopic flashes of such familiar images as a milk bottle or a cereal bowl." — Kevin Thomas, *The Los Angeles Times*

Supported by a grant from the National Endowment for the Arts and Rockefeller Foundation.

1986-1987, 16mm, color/si, 10m, $16

By the Lake

"BY THE LAKE blends Irwin's assortment of visual techniques to depict a chance meeting between an unsuccessful farmer and an experimental filmmaker. [Irwin] delicately reveals the questions and issues that the farmer and the artist are each living with, and how they affect the control each experiences over his own life. What ultimately makes the film richly powerful is the connection between the characters, how they stumble onto both common ground and unbridgeable gaps, and that the farmer has all the good lines." — Michael Fox, *Film Month*

"A moving evocation of one's choices to comply with or resist social forces that impinge upon personal expression and self-determination, BY THE LAKE juxtaposes images of the material world with manipulated imagery in order to question the nature of interpretation." — Will Torphy, *Artweek*

Supported by a grant from the NEA/AFI/Western States Foundation.

1987, 16mm, color/si, 12m, $25

KEN JACOBS

LITTLE STABS AT HAPPINESS

Featuring Jack Smith.

Material was cut in as it came out of the camera, embarrassing moments intact. 100' rolls timed well with music on old 78s. I was interested in immediacy, a sense of ease, and an art where suffering was acknowledged but not trivialized with dramatics. Whimsy was our achievement, as well as breaking out of step.

1959-1963, 16mm, color/so, 15m, $30

DISORIENT EXPRESS

Original cinematographer unknown. New arrangement by Ken Jacobs.

Shots shown as found in Paper Print Collection *A Trip Down Mt. Tamalpais*, Library of Congress. Optically copied by Sam Bush, Western Cine Lab, Denver, from 16mm to 35mm letterbox format to allow double-image mirroring in 1:85 ratio projection.

The same string of shots, in their entirety, are repeated in various placement and directional permutations. But this film is not a lately arrived example of "Structuralist Cinema," where methods of ordering film materials often came to take on paramount value. (The viewer at some point grasped the method and that could be pretty much it.) I'm for order only to the extent it provides possibilities of fresh experience.

For instance, kaleidoscopic symmetry in DISORIENT EXPRESS is not an end in itself. The radiant patterning that affirms the screen-plane serves also to provide visual events of an entirely other magnitude. Flat transmutes repeatedly to massive depth illusion: yet that which appears so forcefully, convincingly in depth is patently unreal — an irrational space. The obvious filmic flips and turns (method is always evident) of the scenic trip provide perceptual challenges to our understanding of reality, and we are often unable to see things as we know they are.

With light-source shifted from heaven-sent to infernal, we see a landscape that could never be, except via cinema. A very early recording of a train trip through mountainous terrain, enthusiasm of the adventurous passengers on boisterous display, lends itself to us for a ride into each our own Rorschach wilderness.

This careening trip also demands some hanging on, some output of viewer energy. The rightness of the closure (as I see it) was made possible by copying the film, for its last pass, in reverse motion.

1906/1996, 35mm (1:85ratio), b&w/si, 30m, $150

GEORGETOWN LOOP

"Here, on the other hand, is a masterpiece that's 11 minutes long. Elegantly reworking some 1905 footage of a train trip through the Colorado Rockies, the dean of radical filmmaking printed the original image and its mirror side by side to produce a stunning widescreen kaleidoscope effect. Did it really take 100 years of cinema for someone to execute this almost ridiculously simple idea? 'This landscape film deserves an X rating!' says Jacobs ...." — J. Hoberman, "Best of Film 1996," *The Village Voice*

1997, 35mm, b&w/si, 11m, $50

ROGER JACOBY

"Roger Jacoby died November 19, 1985 at the age of 40. Originally a painter, he began making experimental film in New York City in the 1960s. For both aesthetic and financial reasons he began to process his own film footage in the bathtub of his darkened bathroom. After receiving an NEA grant in 1974 he was able to buy a simple processing machine. By maintaining control of the processing, and by using an 'outdated' Auricon camera, Jacoby was able to weave texture, color and sound in a highly dramatic way. Many of his films contain the sounds of opera, images of family and often feature his lover of many years, Warhol superstar Ondine.

"On a personal note: My brother, Roger, was the most remarkable person I have ever known. He could turn the mundane into a roller-coaster adventure. His eye for beauty, truth and absurdity brought an unparalleled excitement to my life. Through him I learned about film, met fascinating people, felt glamorous, developed an aesthetic. His films are a testament to his complexity, sincerity, and sense of humor. A wonderful and loyal buddy — I miss him a lot." — Susan Shiller

FUTURIST SONG

One of Roger Jacoby's earliest films, FUTURIST SONG represents his transition from painting to film. His love of deep, saturated color and dramatic music comes through clearly in this short animation piece.

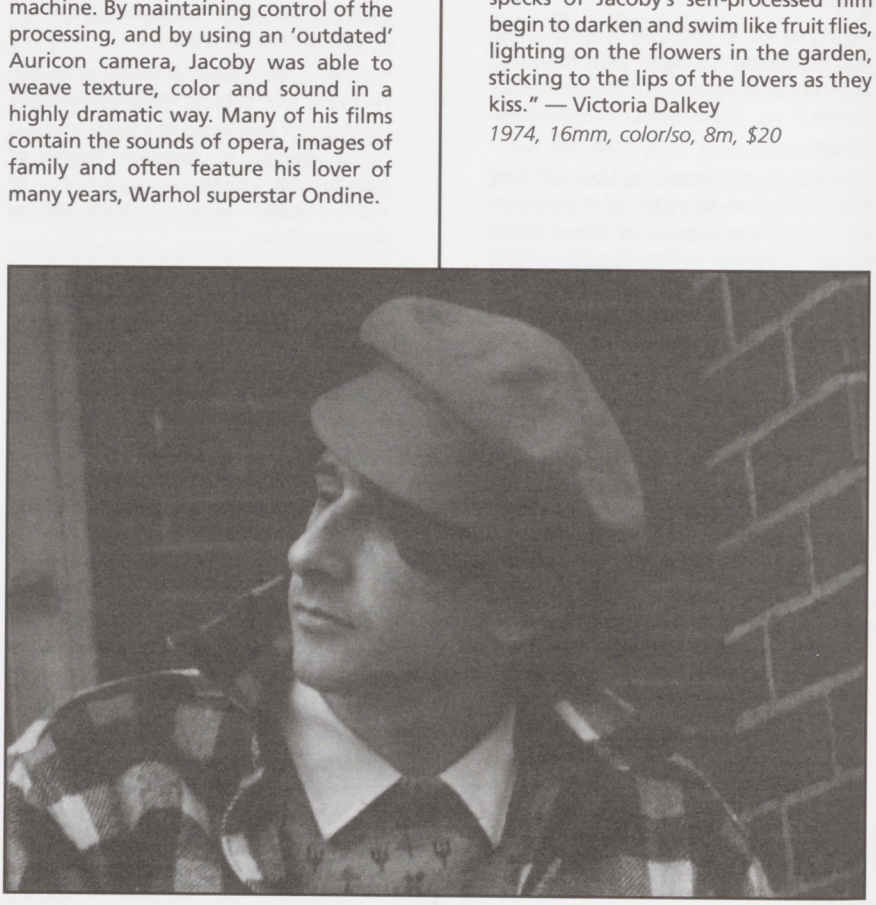
1972, 16mm, color/so, 7m, $15

DREAM SPHINX

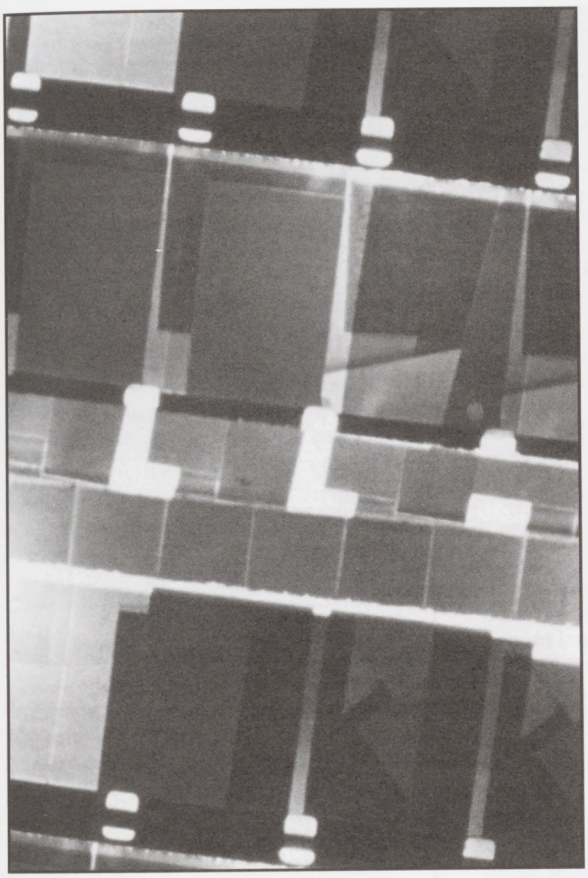
Ondine and Sally Dixon "star" as ecstatic 19th century lovers in Jacoby's first home-processed film. Nickelodeon imagery, school children of Pittsburgh and the Pittsburgh Botanical Conservatory.

"As the strains of an aria rise, the grainy specks of Jacoby's self-processed film begin to darken and swim like fruit flies, lighting on the flowers in the garden, sticking to the lips of the lovers as they kiss." — Victoria Dalkey

1974, 16mm, color/so, 8m, $20



Roger Jacoby



Futurist Song by Roger Jacoby

FLORIA

Tosca as never before seen on the big screen. Features Ondine as the villain, Madeline La Roux as the tortured heroine. Again, in the Jacoby style, the hand-processing produces unique and unforgettable effects as sound and color, image and actor become one.

1974, 16mm, color/so, 15m, $50

AGED IN WOOD

Three friends watch *All About Eve*, one of Jacoby's favorite films.

1975, 16mm, b&w/so, 12m, $30

KUNST LIFE I-III

Made with a grant from the National Endowment for the Arts.

Described by one reviewer at the time: "Jacoby's latest film is perhaps the fulfillment of his vision to date. In this film his editing and processing procedures, while no more elaborate than earlier, become infinitely more complex and precise. A series of scenes in which young artists might find themselves are presented by him without allowing any to become maudlin." The opening shot of a knight [Ondine] entrapped in his own shining armor, lying on a lawn, glows with a bronze cast. Others leading the "kunst life" appear: a Brooklyn fashion plate, celloists, pianists, singers of opera, and a flutist who has received a visitation in a dream from the composer Delibes instructing her to re-write his music.

"Roger Jacoby's films are a breathtaking stream of seeming contradictions; humor and melodrama, the homemade crudity yet beauty of his images, abstraction and narrative, filmic illusion and the concrete presence of the film material, the operatic and the mundane. These diverse threads, however, are woven together into a cohesive personal vision .... They are objects of exquisite and subtle beauty: they bathe the eye as they probe the psyche. They are not always easy films but for anyone willing to look, the rewards are great." — Bill Judson, *Field of Vision* No. 2, Carnegie Museum, Pittsburgh

1975, 16mm, color/so, 25m, $75

PEARL AND PUPPET

This is, on the surface, a simple film of the filmmaker's sister showing a hand-puppet to her two young children. The total effect is one of humor, poignancy, visual beauty, and familial love. The hand-processing and the music from Bizet's opera, *The Pearl Fishers*, gives prosaic images a magical glow. And yet, the film is hardly sentimental. We are constantly reminded that this is "only a movie": Jacoby appears in the beginning, headphones on, microphone in hand, legs entangled in a hundred wires; we see the studio lights precariously standing between the debris of discarded toys in this makeshift "film set"; and throughout, Jacoby gently directs his nervous sister and her occasionally uncooperative acting brood.

1975, 16mm, b&w/so, 14m, $30

L'AMICO FRIED'S GLAMOROUS FRIENDS

"In ... L'AMICO FRIED'S GLAMOROUS FRIENDS, which is built around a *pas de deux* by Ondine and Sally Dixon ... the relationship to traditional dramatic narrative is rather obvious; the actors are in well-defined roles and are recognizable in them, and the films are as such accessible. More or less. And it is this more or less quality in which I am most interested; because the drama isn't the main object of his presentation, rather a component in Jacoby's total formal approach to film. There is the film grain. The sometimes lovely and sometimes not beautiful but nearly always exquisite collisions of light and shadow upon the screen which seduces us and takes us into a whole new world. And may as likely cause one to squirm in one's seat. With a quickness of breath and dryness of the throat one is apt to say 'What is that!' as if peering into some exotic fog, not sure if one may trust his own eyes. ... I think that the films of Jacoby are among the strongest in ... a post-structuralist trend toward the revitalization of the dramatic narrative, as his formal approach involves the subjective camera eye as well as the photochemical augmentation of the photographed image." — Carmen Vigil, Museum of Modern Art program notes, *Field of Vision*

1976, 16mm, color/si, 12m, $30

HOW TO BE A HOMOSEXUAL, PART I

Made with grants from the National Endowment for the Arts, the Bush Foundation, and the Jerome Foundation.

"... the images could be informal documentary material; they are transformed because Jacoby has processed the footage himself. So instead of distinct images and picture-postcard, factory-processed color, the images are seen through a living, changing veil of color and light. Since Jacoby manipulates the dyeing process, one color and then another suffuses the whole screen with flare-ups and blotches. The organic color transmutations intrude on the film illusion and constantly remind the viewer of the nature of the medium." — V. Holbert, *Minnesota Daily*

"HOW TO BE A HOMOSEXUAL began, said Jacoby, as 'excerpts from a compilation journal work begun in 1979. It is an ironic title — there's nothing sexually explicit about the film.' But the film is richly sensual .... In every scene, the emulsion captures the images, enhances, then betrays, overpowers and destroys them, as the patterns and color reshape the filmed reality into a different landscape." — Kathleen Tyner, *Cinematograph*

1980, 16mm, color/so, 35m, $100

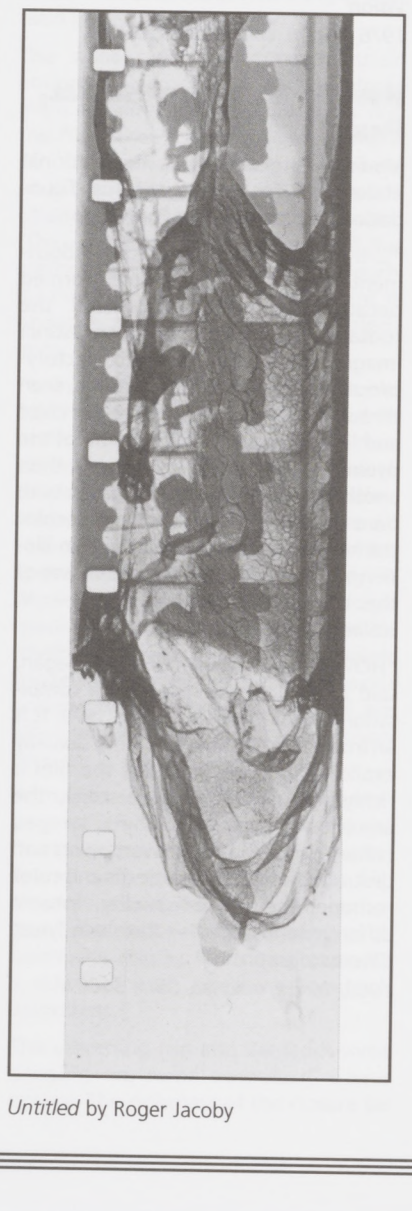
HOW TO BE A HOMOSEXUAL, PART II

In this last film, completed two years before his death, Jacoby becomes more introspective. The film imparts a poignant, bitter-sweet sensuality as he turns the camera on himself. Filled with difficult and graphic imagery, the film explores themes of narcissism, purging, and healing. The film is painfully personal, exploring metaphors of illness and isolation in his struggles as a homosexual.

These companion films are Jacoby's mind and body dialectic, demonstrating that the mind takes wild flights of fancy in service of the human spirit, but that we are grounded by the body, which requires love, tending and care ....

1982, 16mm, color/so, 15m, $50

Special Package: HOW TO BE A HOMOSEXUAL, Parts I and II can be rented together for the price of $125.



Untitled by Roger Jacoby

FLIP JOHNSON

FRANKENSTEIN CRIES OUT!

In this film the Frankenstein monster gets to have red lips. Music by George Cordiero and Basil Bova.

1977, 16mm, color/so, 2.5m, $15

WILD ANIMALS IN THE ZOO

Animals that were once wild disintegrate after entering the zoo. This film mixes charcoal, ink wash and xerographic animation with a musical score by Basil Bova and George Cordiero.

1978, 16mm, b&w/so, 3m, $15

THE ROAR FROM WITHIN

"This film starts with what looks like Franz Kline doing time-motion studies and turns into an abstract depiction of gore and teeming violence. You can almost make out the individual human figures thrashing and bashing, but not quite. As a result, it works on a gut level; your conscious mind is unable to pinpoint what you're looking at. A viscerally and brilliantly disturbing film." — *Sweet Potato*

"It shows a human figure plummeting through an abstract watercolor landscape of blues, grays and thick black lines, amidst violent bursts of reds, and finally arriving at a state of despair before taking off again on a final, blissful ascension." — *The Cambridge Express*

"Music — by Caleb Sampson — adds the emotional kick to the images on the screen, but there is no dialogue, and to discuss the themes would deprive the viewers [the] opportunity to make their own interpretations of this impressionistic film." — Lauren Merlin Walker, *Cambridge Chronicle*

Awards: Ann Arbor Film Festival, 1983; Big Muddy Film Festival, 1983; Sinking Creek Film & Video Festival, 1983; New England Film Festival, 1983; Zagreb World Festival of Animation, 1984; Asolo Int'l Animation Festival, 1987.

1982, 16mm, color/so, 6.5m, $24

Special Package: All of the above films may be rented together for $42.

PULP

Musical composition by Caleb Sampson.

PULP shows the beauty of landscape and the chaos created by man's mechanical intervention. A variety of animation techniques are woven into the theme — collage on books, trees and paper pulp. Watercolor, pastel, charcoal and multiplane techniques are also utilized.

Funded by AFI and the New England Regional Fellowship.

Awards: USA Film Festival; Cinnanima; LA Animation Celebration; NY Film Exposition; New England Film & Video Festival; Atlanta Film and Video Festival; Black Maria Film and Video Festival; Marin Film Festival; SF ASIFA.

1990, 16mm, color/so, 9m, $20

KAREN JOHNSON

ORANGE

The film is a sensual close-up study of the peeling and eating of an orange.

Awards: First prize, First Erotic Film Festival, San Francisco, 1970; Best Short (under 5 minutes), NY Erotic Film Festival, 1971.

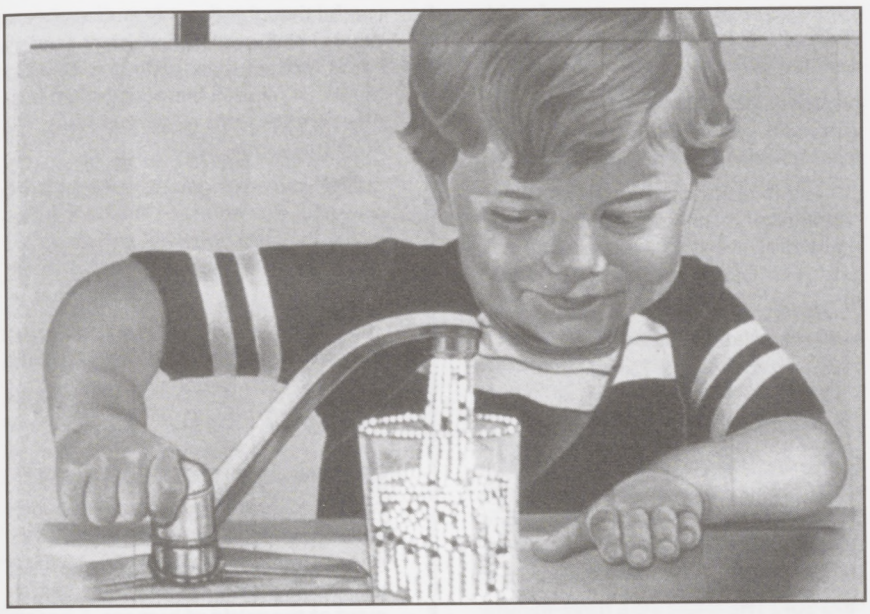
1970, 16mm, color/so, 3m, $20

WILLIAM E. JONES

Produced with a stringent economy of means, my work is minimalist in form and maximalist in ambition. Moving images, (often at the threshold of being stills,) while carefully composed, can be almost brutal in their primitivism: "here is the front of a building; here is a field of grass." The conventional montage that transports a spectator from master shot to close up without announcing itself is nowhere to be found. The sense of cinematic space is created in the juxtapositions — sometimes obvious, sometimes unlikely — between words and images. Spoken words, unable to perform their traditional cinematic duty of giving the illusion of life to a dramatic scene, are free to be about anything at all. The narration, the result of years of research and writing, encompasses personal memory, historical and political discourse, even a few jokes. To describe the whole trajectory of the work: I begin by describing the circumstances of my formation, and I end by reflecting on society as a whole. I make essay films addressed not to passive consumers, but to citizens (ideally, all spectators) who think as well as feel when they attend the movies.

MASSILLON

Willaim E. Jones returns to his hometown to construct an unconventional and moving autobiography. Challenging some of the most firmly entrenched notions of filmmaking, MASSILLON tells its story without a single human actor, by combining beautiful images with a seductive voice-over narration.



Massillon by William E. Jones

"Ever-provocative and decidedly original." — Kevin Thomas, *The Los Angeles Times*

"William Jones' MASSILLON is that rarity that eluded the queer new wave, a homo road movie in which gay icons are nowhere to be seen. MASSILLON uses the quiet landscapes of the American Midwest to look at a history disfigured by myths of the family, patriotism, and religion." — Lawrence Chua, *Artforum*

"The film's payoff is its seamless coitus of the personal with the political." — Edward Ball, *The Village Voice*

Exhibition: Biennial Exhibition, Whitney Museum of American Art, 1993; LA Filmforum; Pacific Film Archive; Artists Space; Pleasure Dome; Cine-City Exhibition, Getty Center.

1991, 16mm, color/so, 70m, $200

LAWRENCE JORDAN

Larry Jordan is an independent filmmaker who has been working in the Bay Area in California since 1955, and making films since 1952. He has produced some 40 experimental and animation films, and three feature-length dramatic films. He is most widely known for his animated collage films. In 1970 he received a Guggenheim award to make SACRED ART OF TIBET. His animation has shown by invitation at the Cannes Film Festival.

Jordan is one of the founding directors of Canyon Cinema Cooperative. He has shown films and lectured throughout the country. He is presently chairman of the film department at the San Francisco Art Institute.

"Jordan is one of the most prolific and accomplished stalwarts of the Bay Area independent film community. He takes full advantage of the tendency of disparate objects to take on new meaning, and form new relationships when they are brought into close proximity or when their usual context is changed. While these film collages link together a myriad of symbolic forms in new combination, the smooth, lyrical progression of the work results in a powerful sense of wholeness and totality." — Hal Aigner, *San Francisco Chronicle*

"One thing: If I'd have to name one dozen really creative artists in the independent (avant-garde) film area, I'd name Larry Jordan as one. His animated (collage) films are among the most beautiful short films made today. They are surrounded with love and poetry. His content is subtle, his technique is perfect, his personal style unmistakable." — Jonas Mekas

THE ONE ROMANTIC ADVENTURE OF EDWARD

The young man, played by Stan Brakhage, gets himself into a seriously comic mix-up by indulging in semi-sexual fantasies, and allowing the fantasies to take over. This is the best of my very early films and includes my first footage.

Award: Bronze Medal, Brussels Int'l Experimental Film Festival, 1958

1956, 16mm, b&w/so, 8m, $15

VISIONS OF A CITY

Originally shot in 1957 and edited in 1978.

The protagonist, poet Michael McClure, emerges from the all-reflection imagery of glass shop and car windows, bottles, mirrors, etc. in scenes which are also accurate portraits of both McClure and the city of San Francisco in 1957. At the same time it is a lyric and mystical film, building to a crescendo of rhythmically intercut shots of McClure's face, seemingly trapped on the glazed surface of the city. Music by William Moraldo. I don't think of this as an "early film" anymore, since it never came together until '78. Now it's tight.

1957-1978, 16mm, sepia/so, 8m, $20

TRIPTYCH IN FOUR PARTS

One of the few remaining authentically "Beat" films, made from the *inside* of that particular North Beach movement. Features artists Wallace Berman and family, poets Michael McClure and Phillip Lamantia, and artist John Reed, plus the growers of peyote in southern Texas. The film begins with a North Beach portrait of John Reed, proceeds to a grail-like search (and discovery) of the sacred peyote grounds, then returns to the Berman's home in SF. A spiritual drug odyssey seeking religious epiphany, a thing which many people believed in at that time.

1958, 16mm, color/so, 12m, $25

DUO CONCERTANTES

Animation. An established classic. Steel engravings form a surrealistic dream world. P. Adams Sitney has written at length on the film in his book *Visionary Film*. It can be shown to any adventurous audience, young or old, and has never disappointed. The theme: resurrection, rebirth, flight into higher spheres was thought to be out-moded in this century's art. Evidently not, judging from the impact of the film on viewers.

"Jordan's imagery is exquisite and eloquent, concentrating on simple, repeated use of particularly poetic symbols and figures, a conglomerative effect of old Gustave Dore drawings, 19th century whatnot memorabilia, all fused to a totally aware perception." — Lita Eliseu, *East Village Other*

Awards: First Prize, Ann Arbor Film Festival; Milwaukee Art Center Festival; First Prize, Kent Film Festival; First Prize, Art Institute of Chicago Film Festival; Second Prize, University of Cincinnati Film Festival.

Exhibition: Swedish Film Institute; Austrian Film Museum; Museum of

Modern Art, NY; Pompidou Center, Paris; American TV; American Traveling Avant-Garde Exhibition.

Collections: Museum of Modern Art, NY; Anthology Film Archives; Austrian National Library.
1964, 16mm, b&w/so, 9m, $20

GYMNOPEDIES

Animation. The theme is Weightlessness. Objects and characters are cut loose from habitual meanings, also from tensions and gravitational limitations. A lyric Eric Satie track accompanies the film. Such a portrait seems necessary from time to time to remind us that equilibrium and harmony are possible, and that we will not dissolve into a jelly if we allow ourselves to relax into them: A horseman rides through the landscape, through the town, but never arrives anywhere in particular. An acrobat swings on a rope above a canal in Venice, and is content just to swing there. Nothing threatens to disturb them. This film is a total contrast to the Kafka-like oddities of Eastern European animation.

"It is impossible not to hallucinate on your own while watching it." — Lita Eliseu, *East Village Other*

Awards: Fourth Prize, Ann Arbor Film Festival; Special Commendation, Yale Film Festival.

Exhibition: Museum of Modern Art, NY; Austrian Film Museum; Carpenter Center, Harvard University; SF Museum of Modern Art; Pacific Film Archive.

Collection: Anthology Film Archives
1965, 16mm, color/so, 6m, $15

HAMFAT ASAR

"Jordan is one of the collagists and animators of film who can produce a significant vision. He is finding a way to work seriously with animation. Jordan is starting to significantly develop animation, in HAMFAT ASAR, as a fine arts mode." — Carl Linder, *SF Observer*

Animation. The strangeness of this film is laced with carefully molded apocalypses as the filmmaker explores a vision of life beyond death — the Elysian fields of Homer, Dante's *Purgatorio*, de Chirico's stitched plain. A moving single picture.

Evolving the structure or script for the film involved a process of controlled hallucination, whereby I sat quietly without moving, looking at the background until the pieces began to move without my inventing things for them to do. I found that, given the chance, they really did have important business to attend to, and my job was to furnish them with the power of motion. I never deviated from this plan.

Awards: First Prize, University of Wisconsin Film Festival; Kokosing Award, Kenyon Film Festival.

Exhibition: Museum of Modern Art, NY; Pacific Film Archive; Carpenter Center, Harvard University; American Avant-garde Film Exhibition, Tokyo; Filmex, LA.

Collection: Anthology Film Archives; Australian National Library.
1965, 16mm, b&w/so, 15m, $30

BIG SUR: THE LADIES

An "in-camera" document or journalistic writing on film, with no subsequent deletions or re-ordering. Made in 1966, it is the first partly pixilated "diary film" I am aware of.

"BIG SUR: THE LADIES is a three-minute film by Larry Jordan. Fast-moving impressions of the Big Sur, the water, the ocean, and the Ladies, as part of the landscape, swimming, or running nude, against the sun or part of the sun. The movements of the camera are impregnated with such happiness that they pull you into a world of exuberance, of light, of joy of living. And here is where one could speak, if one wants, about the techniques of the Underground. For much of this joy and exuberance is transmitted to us not through the images themselves, but through the rhythms, through the movements of the camera, that is, the movements of the filmmaker as he shoots — one could say, through the rhythms of his heart. Exactly the same way as the feelings of joy or sadness are determined and transmitted to us in music: through the rhythms, through the pacing, through the timbre." — Jonas Mekas, "Why Do People Like Morbid Movies?", *The New York Times*
1966, 16mm, color/so, 3m, $10

THE OLD HOUSE, PASSING

"My own favorite of Jordan's films is THE OLD HOUSE, PASSING. It is, says Jordan, a 'ghost-film' in which 'mood predominates over plot'; in fact it may be the best ghost film ever made. I should make clear that it is not a conventional narrative; on a first viewing, it is somewhat difficult to find any clear story line. This, though, only adds to the film's sense of mystery. Rather than being given a clearly defined situation, we see character and locations recur mysteriously rather than for any verbally definable reason." — Fred Camper, *The Soho Weekly News*

"Larry Jordan's THE OLD HOUSE PASSING is, to me, more than just a 'great film'/'a work of art.' It is, as a matter of careful thought, the only motion picture drama I have ever seen which engenders vision, rather than cutting it back to 'sights' of minded hieroglyphs in movement and/or shifts of symbol stasis." — Stan Brakhage

"It is pure cinematic poetry. The powerful evocations of the dark forces in our lives are unfolded and displayed with absolute surety and absolute artistry. And the word for that is 'Masterpiece.'" — Robert Nelson

Collections: Anthology Film Archives; The Australian National Library.
1967, 16mm, b&w/so, 45m, $50

HILDUR AND THE MAGICIAN

A foolish magician concocts a potion which doesn't do the job it's intended to. A fairy queen turns into a mortal woman and must confront the dazzlement of the world of humans. A gnome steals a princess, and a wicked queen traps them all. Who can help them? Who can untangle the web?

"A group of California people, headed by Larry Jordan, the director-writer-photographer-editor, have emerged from a forest with a sensitive, lovely work. Exquisitely photographed (in good old black-and-white), threaded by a tactful narration and soothing music, the film gracefully pantomimes the tale of a kidnapped little princess, a wandering fairy queen and a bumbling magician ....

"The picture moves simply, clearly and interestingly, projecting an ethereal spirit. At its best the film's texture and tone suggest Cocteau's *Beauty and the Beast* and this is high praise indeed. Let's hope we can say soon that here comes Mr. Jordan again." — Howard Thompson, *The New York Times*
1969, 16mm, b&w/so, 70m, $65

OUR LADY OF THE SPHERE

Animation. The mystical Lady with the orbital head moves through the carnival of life in a Surreal Adventure. A classic. Show it to anyone who likes movies.

"A beauty ... a genuinely mystical exercise." — Howard Thompson, *The New York Times*

"OUR LADY OF THE SPHERE — perhaps Jordan's most exquisitely perfect creation — is a color collage of roccoco imagery juxtaposed with symbols of the space age. The images metamorphose, transmute, interpenetrate and otherwise change with the fluid effervescence of bubbles rising out of water, punctuated by sudden flashes of light, alarm buzzers and abrupt visual

surprises. It is a mystical, jewel-like creation, like a Joseph Cornell box come to life." — Thomas Albright, *San Francisco Chronicle*

"A sense of mystery and adventure. Jordan is in his own distinct way a magician." — Donald Miller, *Pittsburgh Post-Gazette*

Awards: First Prize, University of Cincinnatti Film Festival; First Prize, University of Wisconsin Film Festival; Second Prize, Kent Film Festival; Second Prize, Ann Arbor Film Festival.

Exhibition: Museum of Modern Art, NY; NY Film Festival; American Avant-garde Exhibition, Tokyo; Pacific Film Archive; Pompidou Center, Paris.

1969, 16mm, color/so, 10m, $25

The Sacred Art of Tibet

An accurate depiction of the basic tenets of northern Mahayana Buddhism, cast into living or "experiential" form, consistent with powerful mantras heard on the soundtrack of the film. Tarthang Tulku, a Tibetan Lama, was the advisor.

"Jordan uses a bagful of camera and editing techniques that bring multi-limbed deities into bone-rattling motion; the sacred art images are intercut with views of lotus blossoms, skies and other features of the natural landscape, which enhance the lush, sumptuous quality of the visual effects .... [S]ynchronized masterfully to a sound track of chanted mantras and ritual music." — Thomas Albright, *San Francisco Chronicle*

"A monumental effort that is laced with brilliant artistry, moments of deep impact." — *San Francisco Chronicle*

Made possible by a Guggenheim grant to the filmmaker.

Exhibition: Museum of Modern Art, NY; SF Museum of Modern Art; Pacific Film Archive; Whitney Museum of American Art.

1972, 16mm, color/so, 28m, $40

Orb

Animation. A compact, full-color cut-out animation as ephemeral as the colors swimming on the surface of a soap bubble. The eternal round shape, the orb — sun, moon, symbol of the whole self — balloons its inimitable and joyous course through scene after scene of celestial delight, fixing at last as the mystical globe encasing the lovers whose course it has paralleled throughout the film. People who have shown OUR LADY OF THE SPHERE over and over have now decided it's OK to book this film.

"More complex than the art work in *The Yellow Submarine*." — Ed Blank, *Pittsburgh Press*

Exhibition: Swedish Film Institute; Austrian Film Museum; Touring Program, American Federation of Arts; Museum of Modern Art, NY; Pacific Film Archive; Whitney Museum of American Art; Walker Art Center.

1973, 16mm, color/so, 5m, $15

Once Upon a Time

Animation. In many ways a more searching, and certainly a more complex film than OUR LADY OF THE SPHERE. We are first presented a cobweb castle, filled with the haunting doubts of the young protagonist. Spirits appear on the screen and are heard on the soundtrack. Gradually a female guide emerges and escorts the young man into an antechamber to another (and possibly higher) world.

"Pulsating lights, undulating objects, combined with a rich and full color sense." — Donald Miller, *Pittsburgh Post-Gazette*

Exhibition: Cannes Film Festival; Museum of Modern Art, NY; Whitney Museum of American Art; Swedish Film Institute; Austrian Film Museum; SF Museum of Modern Art; Walker Art Center.

1974, 16mm, color/so, 12m, $20

The Apparition

A full production: sync-sound drama with cast, crew, color neg., and 16mm wide screen cut-off (normal projector and lens). My intention was to follow James Agee's idea to present "an imaginary story against a background of reality." The imaginary story is of Paul Rose and his past incarnation as a woman in classical Greek times. I collaborated with George Kuchar, who did special sets for the film.

"In THE APPARITION, which is being shown at the Whitney Museum's New American Filmmakers Series, Mr. Jordan sets up a central figure to whom a dream belongs, and the figure simultaneously constructs it and dreams it. The figure is Paul, a maker of experimental films and commercials.

"Hallucination and reality shift back and forth. We see Paul experiencing his visions, telling about them afterward, and — he is a film maker, after all — setting them up.

"There is a charming openness in the way Mr. Jordan blurs the lines between fantasy and reality, and between fantasy and fraud." — Richard Eder, *The New York Times*

1976, 16mm, color/so, 50m, $65

Cut-Out Animation: Larry Jordan

Directed by Terry Ketler, produced by Larry Jordan.

I wanted more of a "how to do it film" and less a promotion-of-ideas; but there is enough concrete information about the way THE RIME OF THE ANCIENT MARINER was made for the film to be interesting and valuable to animation groups or anyone interested in my particular methods and ideas. I am shown talking, and working on THE MARINER. There are clips from THE MARINER, as well as earlier films included. The process is traced from conception to print.

1977, 16mm, b&w/so, 28m, $30

The Rime of the Ancient Mariner

Original narration by Orson Welles; made possible by a grant from the National Endowment for the Arts.

Animation. Using the cut-out style of animation I tried to marry the classic engravings of Gustave Dore to the classic poem by Samuel Taylor Coleridge through a classic narrator: Orson Welles. It's a long opium dream of the old Mariner (Welles) who wantonly killed the albatross and suffered the pains of the damned for it.

"The film, far from being a mere visual accompaniment to the poem, has an integrity of its own. Throughout the film, serpents, butterflies and other creatures from Jordan's earlier works such as DUO CONCERTANTES and GYMNOPEDIES appear, bearing the unmistakable signature of the artist, creating mysteries, subtleties and rich asides. These are the strokes of genius, the touch of the craftsman, which have turned old material into new, translating 19th century art into a totally new kind of masterpiece. The Mariner lives as he has never lived before." — Carmen Vigil, San Francisco Cinematheque

1977, 16mm, color/so, 42m, $50

ANCESTORS

Animation. ANCESTORS is a film about spiritual forefathers and mothers in a purely fanciful sense. These are classical figures, anatomical figures, fairy tale figures and romantic figures all thrown in together — all my creative root-sources, in a kind of playful tribute. Like part 2 of DUO CONCERTANTES, it's a moving single picture, now doubled.

Exhibition: The Hague Community Center; Milky Way, Amsterdam; Museum of Modern Art, NY; Pompidou Center, Paris; Walker Art Center.

1978, 16mm, b&w/so, 5m, $15

CORNELL, 1965

In 1965 I worked as Joseph Cornell's assistant on boxes and films. I filmed his work extensively, and as much as I could of him. (It is the only film footage that exists of Cornell.) Until 1978 I couldn't edit the film. When I finally learned it would be a kind of personal journalistic tribute to the man who taught me so much, it fell together. What you see are the close-up interiors of many Cornell boxes, some collages, and a few shots of Joseph. You hear the things he said to me (as I recall them) and the thoughts I think about it all. If you are a Cornell fan, there *isn't* any other film on him.

Award: First Prize, Documentary, Marin Film Festival.

Exhibition: Museum of Modern Art, NY, in conjunction with Cornell retrospective; Walker Art Center; Cornell University.

Collection: Australian National Library

1978, 16mm, color/so, 9m, $20

MOONLIGHT SONATA

Animated to the rhythms of Eric Satie's *Gnossienne V*. The moon and moonlight are the guiding lights of this visual interpretation, and I have kept the backgrounds in soft greens and blues. Only the cosmic tumbler, whose enigma is emphasized by his red color, breaks this pattern. Satie's music simplified and refined the imagery, made it the celestial circus I have always dreamed of. SONATA begins a new phase in my animation. I am finally getting in touch with the real poetry possible here. All works of art seem to come ready-made with their own sets of rules. And in this film only very simple movements were permitted.

Exhibition: Zagreb Int'l Animation Festival, 1980; SF Film Festival; New Animators Special, York Theater, SF; Museum of Modern Art, NY; Walker Art Center.

1979, 16mm, color/so, 5m, $15

CARABOSSE

Animation, also of a new order in the recent series of short works. Mostly on black space, the figures in blue perform a very compact and jewel-like opera in surreal form, again to Satie's piano music. Ideally, the film should be projected on a 30" wide white card sitting on a music stand, center stage of a large auditorium or music hall, with sound from the projector piped into the big speaker system. The film is most effective this way, but can be shown normal-size also.

Exhibition: Walker Art Center; Anncey Int'l Animation Festival, France.

1980, 16mm, color/so, 5m, $15

FINDS OF THE FORTENIGHT

This is a very different animation. A series of surreal titles are rapidly alternated with the cut-out animation movements. The titles are often simple and the words and images combine easily into an eerie flickering superimposition. But I also was interested in pressing this technique to the limit of informational overload. Sometimes the eye is lost in the flashing barrage of words and pictures. Sound would have been too much, so I left it silent. The titles are by collage artist and painter, Jess Collins.

Exhibition: Museum of Modern Art, NY; Walker Art Center; Cornell University.

1980, 16mm, b&w/si, 9m, $15

MASQUERADE

For the first time I am animating hand-painted engraved cut-outs on a full-color background. The film is mood-filled: A duel scene in a snowy forest, obviously the morning after a masquerade ball. Harlequin lies dying, while Red Indian walks away with the wings of victory. The woman between them appears, cat-masked. The mask dissolves away. Her spirit passes into the face of the sun upon the sun upon the sun flower. But Harlequin cannot escape death. The blue world engulfs him.

Exhibition: Zagreb Int'l Animation Festival, 1982.

1981, 16mm, color/so, 5m, $15

MAGENTA GERYON

ADAGIO (PART 1)

Three picture-movements where myths of the past meet visions of the present. All three are live-image scenes and scenery worked to pre-chosen music. Dante and Virgil descended on the back of the monster Geryon into hell. I descended through levels of earthly sensuality and found — the winter season. Part 1, ADAGIO, is a nude study of a beautiful woman; I call her Psyche. And a nude man; I call him Eros.

Albinoni is one of my favorite baroque composers. I used a particularly mysterious and compelling composition of his to invoke reminiscences of the old world (gardens of Paris) welling up into the new (the arid, Mexican-like region of southern California), to combine in a personal rendition of the Psyche and Eros theme: first Psyche appears as a nude portrait study for camera, then Eros, the male erotic energy (embodied in the portrait of sculptor George Herms). It is a romantic fantasy, two portraits, and a journey between old and new. I think of the film as a way to destroy such distinctions, that is, the distinction between old and new, past and present, myth and reality.

1983, 16mm, color/so, 8m, $20

IN A SUMMER GARDEN (PART 2)

IN A SUMMER GARDEN explores the mystery-roots of my own passion for the world of bright blossoms, the mystical rose, the ancient gardens of Beardsley and King Arthur.

In this case I chose the music of Delius — a composition whose title becomes the title of my film. While studying (and in some cases actually listening to) the music, I filmed scenes from my garden, featuring special blossoms as they appeared, or whole banks of blossoms as they matured. Thus, on one level, we see an accurate study of a flower garden's progression through a season. Color tones rise and fall, swell and recede with the music. (Delius was studying his wife's summer garden as he composed.) Into this portrait of the annual bursting forth of riotous natural color I have injected the mysterious presence of two spirits — the cat who watches it, and the woman (face never seen) who attends it: allegory and document of how it was that year in that place.

1983, 16mm, color/so, 15m, $35

WINTER LIGHT (PART 3)

WINTER LIGHT, filmed in the dawn hours of California winter, explores the endless permutations of light and illumination as representatives of the Demeter-Persephone myth of withdrawal of life through the winter months.

Vivaldi's winter concerto. Powerful, cold, a zinging of frost. Pale fog of violet hue rolling in masses over the hills of Sonoma. The dawn hours, the colors, the animals, and the long, lingering deceptive arising of the Divine Son (Sun) through beige and purple reflections on the mist-covered pond. (An entry to the Underworld, where Geryon descended.) Impressionistic, palleted. Opaques and

translucencies responding. The veil of the ancient goddess (Demeter) whose daughter had been stolen here. The land of Hades (Pluto), his cold domain, from whence She brings back life on her return (with Her daughter) to the upper world — spring as we know it. I laid out a carefully and elaborately thought-out system of light qualities and movements to represent (in wholly natural images) the retelling of this myth, which is the heart of the Eleusinian mysteries of old. There, the daughter's name is Persephone or Kore.

1983, 16mm, color/so, 9m, $20

Special Package: The three parts may be rented together for $65.

SOPHIE'S PLACE

A culmination of five years' work. Full hand-painted cut-out animation. Totally unplanned, unrehearsed development of scenes under the camera, yet with more "continuity" than any of my previous animations, while meditating on some phase of my life. I call it an "alchemical autobiography." The film begins in a paradisiacal garden. It then proceeds to the interior of the Mosque of St. Sophia. More and more the film develops into episodes centering around one form or another of Sophia, an early Greek and Gnostic embodiment of spiritual wisdom. She is seen emanating light waves and symbolic objects. (But I must emphasize that I do not know the exact significance of any of the symbols in the film any more than I know the meaning of my dreams, nor do I know the meaning of the episodes. I hope that they — the symbols and the episodes — set off poetic associations in the viewer. I mean them to be entirely open to the viewer's own interpretation.)

"... the greatest epic animation film ever, yr wondrous SOPHIE'S PLACE ...." — Stan Brakhage

Exhibition: Museum of Modern Art, NY

1986, 16mm, color/so, 90m, $60

THE VISIBLE COMPENDIUM

THE VISIBLE COMPENDIUM constructs bits of unnamed meanings, fragments of light. Photography is, to me, not about things, but about light. Light is our primary reality when we are at the movies — light which suggests things, the secondary reality, a construct by the mind. THE VISIBLE COMPENDIUM attempts to engage the mind, and particularly what is unknown in the mind, rather than what has been seen and known a thousand times over.

THE VISIBLE COMPENDIUM reaches farther than any of my other animations. It goes off in many directions, held together, hopefully, by the soundtrack, which itself goes off in a number of directions: strange sounds, some recognizable, others not. Some music. No voices, no silence. This is intentional. The film is a compendium, as indicated in the title — a catalog of visible possible experiences, some at normal time, some speeded up or slowed down, some continuous, others broken up.

Exhibition: Ann Arbor Film Festival, 1991; SF Cinematheque, 1991; Cineprobe, Museum of Modern Art, 1991; Anthology Film Archives, 1991; Annecy Int'l Animation Festival, 1991.

1991, 16mm, color/so, 15m, $35

Special Package:

VISIONS OF A CITY, DUO CONCERTANTES, CORNELL 1965, OUR LADY OF THE SPHERE, ORB, MOONLIGHT SONATA AND MASQUERADE

See film descriptions above.

1957-1985, 16mm, color/so, 50m, $65

THE BLACK OUD

THE BLACK OUD represents a subtle new direction in documentary. I have used the term "bio-documentary" to describe this slight, though essential, difference between my film and the majority of personal or experimental documentaries made in the last decade.

The prefix "bio," of course, means "life." But what I refer to specifically here is the connotation of biography. The film shows only one woman. Most biography, however, details information about a specific human being: who that person is and what he or she did when. Some of these elements occur in THE BLACK OUD. But there is a difference.

The film is truly about Joanna McClure. It follows her actual activities during the summer of 1990. She traveled in Rome and the Greek islands, saw ruins and temples, read, sometimes swam, dressed, wrote lines of poetry, sat at cafe tables, etc. She did all these things; the camera recorded them. (Is there perhaps too little information about daily lives of people?)

Through the use of H.D.'s great poem, "Hermetic Definitions," as the fictitious thoughts of Joanna, a kind of everywoman, is projected onto the screen, and it is no longer simple biography, but bio-documentary, a document of all life.

1992, 16mm, color/so, 45m, $75

LAWRENCE JORDAN & JOSEPH CORNELL

3 BY CORNELL

Includes: COTILLION, THE MIDNIGHT PARTY, CHILDREN'S PARTY

These are the first three of the six films Cornell gave me to finish before he died. I have not changed the editing structure. I have made the films printable. They are the first known fully collaged films, *i.e.*, films made from found footage, and were done sometime in the '40s. Cornell combines Vaudeville jugglers, animal acts, circus performers, children eating and dancing, science demonstrations, mythical excerpts, and crucial freeze-frames of faces into a timeless structure, totally unconcerned with our usual expectations of "montage" or cinematic progression. He collects images and preserves them in some kind of cinematic suspension that is hard — impossible — to describe. But it's a delight to anyone whose soul has not been squashed by the heavy dictates of Art. — L.J.

Collections: Chicago Art Institute: Austrian Film Museum; Pompidou Center, Paris; Houston Art Center; Museum of Modern Art, NY; Anthology Film Archives; Pacific Film Archive.

1940s, 16mm, b&w/color tint/si, 25m, $100

3 MORE BY CORNELL

Includes: CARROUSEL, JACK'S DREAM, THIMBLE THEATRE

Cornell's editing has not been tampered with. It is sometimes minimal (the editing), sometimes extensive, always sensitive. I did not change it, as when I did the entire re-edit of Cornell's *Legend for Fountains*. JACK'S DREAM, for instance, is a puppet animation into which Cornell has inserted a few shots from other material — just enough to throw it into the sphere of artful fantasy. Whereas CARROUSEL is a fully edited animal piece. There is no way now of determining the order in which the films were made, or even the exact years, but it was some time in the '40s.

I have added soundtracks to two of the films, using existing notes which Cornell left. — L.J.

1940s, 16mm, b&w/color tint/so, 24m, $100

Special Package:

3 BY CORNELL AND 3 MORE BY CORNELL

1940s, 16mm, 49m, $175

HELENE KAPLAN

THE VESTAL THEATRE

THE VESTAL THEATRE is a documentary shot in the lobby of a movie theater from behind the candy counter. The camera was turned off only when it ran out of film. It was shot sync-sound fixed camera. The movie goers could see the camera clearly (no Allen-Funt cute). Like Monet's cathedral, this same image would never have been the same again. The image is composed of complex, multilayered planes of focus. And I love the way people ask for popcorn and tap their dollar bills. Film time and real time are the same.

1971, 16mm, color/so, 11m, $20

MARJORIE KELLER

SHE/VA

A young dancer rechoreographed through film editing. This film was originally made in standard 8mm, from a home movie.

1973, 16mm, color/si, 3m, $20

OBJECTION

Begun as a document for insurance purposes, OBJECTION catalogues the contents of a house with ever-increasing horror. The soundtrack carries the voices and sounds of the family unseen.

1974, 16mm, color/so, 28m, $40

BY 2'S AND 3'S: WOMEN

This film puts together a perspective on the unhappy experience of traveling in cars — an activity aimless and unmemorable. The splicer makes a new trip of the footage, limited not to the represented geography but to the after-effect on the mind and heart of the first trip.

1976, 8mm, color/si, 7m, $20

MISCONCEPTION

"MISCONCEPTION is a film structured on juxtapositions: indoors/outdoors; redecoration/destruction; exercises/actual birth; male opinion/female opinion; preparation/pain. Its montage structure of both image and sound balances MISCONCEPTION on the precarious moment, like birth, between these counterposed positions: conception/misconception, point/counterpoint." — Anne Friedberg

"MISCONCEPTION is composed of six parts that together chronicle the experience of one woman and her husband during the course of her natural childbirth. The film communicates the precision and care with which it has been assembled. (The) structure lends the film a pacing rhythm that has less to do with traditional cinema-verité documentary or film journalism than with the pacing and rhythm of poetry." — B. Ruby Rich

1977, 16mm, color/so, 42m, $80
VHS Sale: $100 Home; $200 Other

THE WEB

In THE WEB I delved for the first and only time into film as mischief-making; wicked, like a child.

1977, 8mm, color/si, 10m, $20

ANCIENT PARTS AND FOREIGN PARTS

The first two in a series of in-camera edited films. ANCIENT PARTS portrays the symbolic differentiation and mock conquest of a boy and his mother.

... I watched the boy play Narcissus and Oedipus in three minutes. The small camera, the fact that we had all lived together for so long (during the shooting of MISCONCEPTION), the rich golden grain of the film all provide the privilege of intimacy.

FOREIGN PARTS portrays the poetics of family life in an unfamiliar context.

FOREIGN PARTS is a single camera roll. Many people go home to foreign parts: a few familiar faces in a strange landscape. In such circumstances the ordinary is the most precious, given a slight shift of being in its new context. All we can glean from the experiences are a few new memories built on old images. Using a camera at such times is refined work; raw intuition works better than careful planning.

1979, 16mm, color/si, 6m, $15

SIX WINDOWS

A pan and a dissolve make a window of a wall on film. A portrait of the filmmaker in a luminous space, synthetically rendered via positive and negative overlays.

... I lived in some rooms by the sea and watched the inside and the view as well as the window panes that divided and joined them. I was often lost in thought. The birds would come and make a racket, reminding me I shared that space and sky with them. The film is a moody record of that place and my peace of mind.

1979, 16mm, color/si, 7m, $20

DAUGHTERS OF CHAOS

"The film deals simultaneously with girls becoming women, woman looking back on her childhood. It is pervaded with voluptuousness, with longing: the woman, disappointed in love, looking for lost innocence, the girl yearning for the power of her sex." — Anne Becker

1980, 16mm, color/so, 20m, $40
VHS Sale: $75 Home; $200 Other

THE FALLEN WORLD

An elegy for a Newfoundland dog named Melville and a portrait of his owner.

1983, 16mm, b&w/color/so, 9m, $25
VHS Sale: $35 Home; $80 Other

LYRICS

Three songs between heaven and earth. With Carmen, Susan, Joseph and Marcus Vigil.

1983, S8mm, color/so, 9m, $15

THE ANSWERING FURROW

Owing to Virgil's *Georgics*. With assistance from Hollis Melton and Helene Kaplan. Music: Charles Ives, "Sonata for Violin and Piano #4 (Children's Day at the Camp Meeting)" and "Ambrosian Chant (Capella Musicale del Duomo di Milano)." Filmed in Yorktown Heights, New York; St. Remy en Provence, France; Mantua, Rome and Brindisi, Italy; and in Arcadia and the island of Kea in Greece.

Georgic I — The annual produce first seen in spring — The furrowed earth ready for planting — The distribution, support and protection of young plants — The implements of the garden.

Georgic II — The life of Virgil is recapitulated in summer, with a digression on the sacred — The sheep of Arcadia — The handling of bees — The pagan Lion of Kea.

Georgic III — The skill and industry of the old man in autumn — Ancient custom and modern method — The use of implements of the garden.

Georgic IV — The compost is prepared at season's end — The filmmaker completes THE ANSWERING FURROW with the inclusion of her own image.

Note on the music: The music works with the image to parallel the trace of history. Ives recalls Protestant hymns, which recall the origin of the hymn in 12th century Milanese music, which allows for that music closest (in my experience of making this film) to the hum of bees and of amplifiers, the Orthodox Greek chant.

1985, 16mm, color/so, 27m, $50
VHS Sale: $80 Home; $150 Other

HEREIN

"If you put it on tape, you can't erase it." HEREIN charts the movement from political activism to filmmaking through the metaphor of a dwelling. An FBI film obtained under the Freedom of Information Act, Emma Goldman's autobiography, the making of films on the Lower East Side in New York, street prostitution and drug addiction, all inflect the sense of place, space and history.

1991, 16mm, color/so, 35m, $95

Videotape compilations for sale:

TWO FILMS

Includes: BY 2'S AND 3'S WOMEN and SIX WINDOWS

See film descriptions above.

1976-1979, VHS, color/si, 13.5m, $60 Home; $120 Other

THREE FILMS

Includes: ANCIENT PARTS, FOREIGN PARTS and PRIVATE PARTS

ANCIENT PARTS, FOREIGN PARTS: See film descriptions above.

PRIVATE PARTS: Third in a series of in-camera edited films. A portrait of Blake. Sitney on some summer days.

1979-1988, VHS, color/si, 23m, $70 Home; $140 Other

CHESTER KESSLER

COLUMBARIUM

An uncritical valentine to the San Francisco Columbarium, surely one of the most bizarre and beautiful buildings in the city.

1973, 16mm, color/so, 17m, $30

GO

Hippies, authentic and otherwise, dancing to rock bands in Golden Gate Park ... edited to recordings of rock bands and arranged in a reversed-time sequence, 1974-1969. For me, this material now has an elegiac quality.

1976, 16mm, color/so, 13m, $20

RONDO

Another valentine, this one to Huntington Square, an oasis on Nob Hill ... and a playground for pigeons, children and fountain statuary .... The film was cut to Lou Harrison's *Suite for Violin, Piano and Small Orchestra*. A 12-minute version was shown at the San Francisco International Film Festival in 1976 and received an Honorable Mention.

1976, 16mm, color/so, 25m, $40

ANNE KILLELEA

Anne Killelea is the writer, director, cinematographer, editor and composer /sound designer for her films. She graduated from Yale University in 1993 with a BA in English Literature, with concentration on modern narrative theory. She also holds an MFA in Film from the University of Wisconsin, Milwaukee. I KEEP MY EYES PEELED is Anne's second film. Anne continues to scrutinize the implied boundaries between "experimental," documentary and narrative film, and the formal expectations that each genre solicits from the audience. Crossing these boundaries results in some hilariously awkward consequences.

Anne is also the lead guitarist for Competitorr, a rock and roll band.

I KEEP MY EYES PEELED

A Japanese investor buys the most valuable blue jeans in the world. This purchase acquaints him with the surreal underworld of the New York City art scene, where beauty and "value" is determined exclusively by antiquity and goofiness. A decrepit bathroom becomes a chic gallery, an old high school yearbook portrait becomes a work of art, and a discarded pair of jeans is a good investment. He meets a group of young stars: a photographer, a sculptor, a Broadway starlet, a critic and a cowboy. He falls in love.

Originally based on an article from the *Wall Street Journal* about the demand for "genuine" cowboy paraphernalia in New York City, I KEEP MY EYES PEELED is an experimental narrative about the relationship between authenticity, nostalgia and art. We live in a culture obsessed with retro-junk, pathologically engaged in the pursuit of other people's identities and memories, intrigued by things that don't belong to us. In a sense, we aspire to become what is furthest from our origins. Ultimately, this is a fairy tale about the interdependent impressions of the East, the West, and the thing that's in-between. As in all good fairy tales, everyone becomes famous and lives happily ever after.

1998, 16mm, color/so, 45m, $65

LYNN MARIE KIRBY

Lynn Marie Kirby has been working with ideas of intimate and cultural landscapes across the materials of film, video, sound and light for almost two decades.

Her work is constantly on the edges/boundaries of the medium with which she is working, yet the subject of her work reaches a broad audience, exploring very real and intimate personal stories that are both literary and experimental.

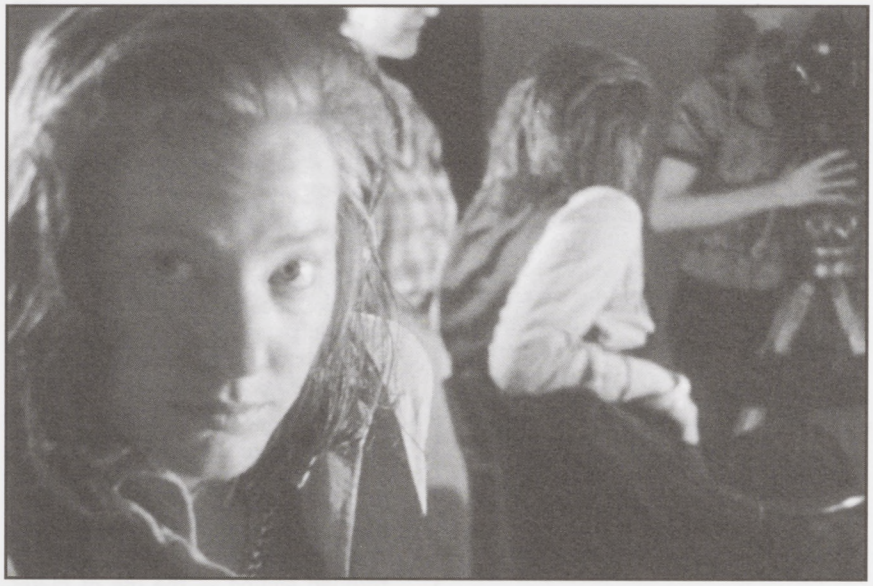
She challenges our concepts of framing, in terms of structures like narrative and documentary, as well as the literal way we look at framed images. Her work deals with love and death, exuberance and loss, themes present as much through editing — the use of pulses, freezes, glitches — as through characters and settings.

This is participatory cinema. As viewers we are asked to complete the cycle of looking, to bring our own experience to the work which is at once poetic and complex, and often quite humorous.

Her work has shown internationally at festivals in London, Athens, Istanbul and Oberhausen and she has had one person shows in numerous museums and galleries including the Museum of Modern Art and Artist Space in New York, George Pompidou Centre and Theatre de L'Entrepot in Paris, LACE in Los Angeles, the San Francisco Cinematheque and Pacific Film Archive in Berkeley.

Several films won First Place awards at the San Francisco Art Institute and Big Muddy Film Festivals, Second Place awards at Onion City, Chicago, Ann Arbor and Women in the Director's Chair Festivals. She has received support for her work from a Guggenheim Fellowship, National Endowment for the Arts Regional Fellowships and Film Arts Foundation grants, as well as support from the Jerome Foundation and the Kelsey Street Press.

In addition to her production and installation work, Lynn has taught film and video production and theory, emphasizing a cross disciplinary approach to the fields of film, video, performance, sound and critical media studies. She is currently a Professor at the California College of Arts and Crafts.



Lynn Marie Kirby

IT GETS BUMPY

I made this film when I rode the bus daily. Sometimes I miss watching and eavesdropping now that I have a car.

Award: Honorary Mention, UICA Film Festival

1976, 16mm, b&w/so, 6m, $10

C.C. BEAM GOES FOR A WALK

Made with Don Lloyd.

This is a comedy about a cat going out for a walk on a leash. This modern metaphor is derived from the juxtaposition of dialectical recidivism and the vindication of self. Sexual and economic repression provide a background for the never-ending struggle of time against the arrival of the household robot, as humankind continues to claw at its environment.

Awards: Big Muddy Film Festival; Palo Alto Film Festival.

1978, 16mm, b&w/so, 7.5m, $15

SINCERELY

A film about choice. I feel it is every woman's choice, regardless of economics, whether or not to have children. This is a film about abortion, specifically state funding of abortion. The government has cut out funding of abortion except when the life of the mother is endangered. The woman writes a response in large pink letters to the senator's refrain: "Try, really try not to get knocked up in the future."

Awards: First Prize, SF Art Institute Film Festival; Ann Arbor Film Festival and Tour.

1980, 16mm, b&w/color/so, 14m, $45

ACROSS THE STREET

I witness shocking events which remain unresolved. This is an urban story, it is the story of an event which takes place across from my third floor bedroom window. As the story is retold again and again the emphasis shifts from the details of the event to the unanswered questions raised by the event.

Exhibition: Big Muddy Film Festival; SF Art Institute Film Festival.

1982, 16mm, color/so, 3m, $30

DECIDUOUS

A film about learning and about memories which surface to distort present moments. The seasons change and so do the facts. Bright colored images trigger events and past experiences resurface to influence today's convictions.

Award: First Prize, SF Art Institute Film Festival

1982, 16mm, color/so, 17m, $40

LOVE, LYNN

A poem to my Mother and Grandmother.

1982, 16mm, color/so, 1m, $20

PRELUDE

A film about light and aggression, heat and religion; she ascends from the piano.

Exhibition: SF Art Institute Film Festival

1982, 16mm, color/so, 1m, $10

THREE VOICES

Second in a series of films shot from my apartment windows. The character narrates possible scenarios of neighbors' lives and talks about the mid-Atlantic accent and the threat of war as the windows are washed and people move in and out of their apartments.

Award: SF Art Institute Film Festival

1983, 16mm, color/so, 5m, $30

REGIONAL COOKING

Filmed in cotton fields and curio shops on the edge of the road in Mississippi. A man reads from a cookbook, "the barbecue is hot enough if you have to pull your hand away before you have finished spelling Mississippi." The film examines received memories and images of racial stereotyping.

1985, 16mm, color/so, 7m, $30

Domestic Interiors by Lynn Marie Kirby

Sharon and the Birds on the Way to the Wedding by Lynn Marie Kirby

SHARON AND THE BIRDS ON THE WAY TO THE WEDDING

This is a film about the language and perception of love and romance. The film blurs the line between fact and fiction, personal and cultural experience. "She found that the truth didn't sound real. She did research. She went through the magazines. She found that there existed a magazine kind of love that had a vocabulary of about twelve words. She found that if she rearranged these twelve words around different names and places that she could make a story."

Award: Second Place, Onion City Film Festival

Exhibition: London, Oberhausen, and Athens film festivals.

1987, 16mm, color/so, 20m, $60
VHS Sale: $40 Home; $60 Other

FISH AND LIPOSUCTION

A meditation on the female body in culture. Screening requires blowing bubbles in the path of the projector light.

1990, 16mm, b&w/sound on cassette tape, 3m, $20

THREE DOMESTIC INTERIORS

The film portrays three people through their living room environments. These portraits push domestic order to the edge of collapse and loneliness. Only the telephone remains as a common link to the outside world, as the home becomes both sanctuary and prison. Using the wide angle properties of film and the close-up properties of video, the film explores the temporal and spatial relationship between the mediums of film and video. A film about loss.

"THREE DOMESTIC INTERIORS can be seen as a rethinking of portraiture. Three people, a young woman, an older woman and a young man are portrayed in their respective living rooms. The filmed portraits reveal still lives. Alone amid their possessions, they are isolated from any larger social context. Their connection to the outside world is through sounds that seep into their domestic space, from the street, the neighbors and via the telephone." — Kathy Geritz, Pacific Film Archive

1992-1993, 16mm, color/so, 37m, $75

PARIS AND ATHENS, JUNE

Another in the series of window explorations, with a portable video camera, of two rooms, and the views out their windows. Using the theme of travel to explore intimacy, the piece works with the interactions between a couple to reveal the ideas about "scripted" and "real" dialogue, "constructed" and "actual" sound, while exploring video properties of light, movement and stillness.

"One of the exemplary instances where Godard's proposition that framing is not a matter of space only but also of time is Lynn Kirby's PARIS AND ATHENS, JUNE, 1994 where the image intermittently, at varying intervals, freezes.

"In Kirby's video, when the image freezes, the diegetic sounds (footsteps, etc.) frequently continue. This confers on sound a double power: that of betraying the image (as the Ren, Sekem, and Khu can betray the ancient Egyptian's body from which they separate once the latter has died); but also of saving the dead: after neither images nor smells reach us any longer from the world of the living, a reality that is no longer available to us, the voice still reaches us, that of the Tibetan monk or ancient Egyptian lector priest reciting from their respective books of the dead." — Jalal Toufic

1994, VHS, color/so, 15m, $30 Home; $60 Other

ARABESQUES: PARTS I AND II

These first two sections are improvisations, part of a larger work shot in Turkey. Influenced by Islamic ideas of pattern, the arabesque and Sufi teachings, the piece is a study in "stillness through movement." The piece is divided into five sections, as the Islamic day is divided into five intervals by the calls to prayer.

Miniatures by Lynn Marie Kirby

MINIATURES IN LYDIAN MODE: PART I

When you go to buy a pomegranate,

pick the one that's laughing ....

— from "Let that Laughter Lead You," Rumi

1994, VHS, color/so, 10m, $30 Home; $60 Other

UP, DOWN, SOON, FAR AND LATE: PART II

The lamps of lovers connect,

not at their ceramic bases,

but in their lightedness.

— from "Desire and the Importance of Failing," Rumi

1995, VHS, color/so, 30m, $30 Home; $60 Other

RIVER MOTION

A document of a long boat trip down the Thames River. As much an ode to Turner and English landscape painting as a celebration of water and light, sound and rhythm. This piece pushes further the explorations begun in MINIATURES IN LYDIAN MODE.

1996, VHS, color/so, 30m, $30 Home; $60 Other

DIANE KITCHEN

ROOTS, THORN

Film with the Asháninka people of eastern Peru, ROOTS, THORNS deals with the people's everyday life while contemplating their uncertainties and fears of the unknown. It shifts between the fears found in daily living and those brought on by the country's current political turmoil and other forces from the outside. The underlying focus is the intimate relationship the people have with the land, plants, animals and weather. One of the concerns is to get in touch with this raw reality of nature while exploring the balance of deeper allegorical moments that take place in daily "ordinary" life.

Awards: Charlotte Film and Video Festival; Black Maria Film and Video Festival; American Film and Video Festival of Indigenous People, Bolivia.

1993, 16mm, color/so, 23m, $50

LEWIS KLAHR

Master collagist Lewis Klahr has been making films since 1977. He is known for his uniquely idiosyncratic experimental films and cutout animations which have been screened extensively in the United States and Europe. New York's Museum of Modern Art has purchased Klahr's films for their permanent collection, and curated three one-person shows with him since 1989. Klahr has also been included in the Biennial Exhibition of the Whitney Museum of American Art (1991 and 1995). His epic cutout animation THE PHARAOH'S BELT received a special citation for experimental work from the National Society of Film Critics in 1994. For the past three years Klahr's shorts (ALTAIR, LULU and PONY GLASS) have been included in the New York Film Festival. LULU was commissioned by Copenhagen's Gronnegard's Theater production of Alban Berg's opera of the same name that opened to critical acclaim in August 1996. CALENDER THE SIAMESE, Klahr's first linear narrative, was included in the 1997 New Directors/New Films series as a featurette. Klahr is a 1992 Guggenheim Fellow and has also received funding from the National Endowment for the Arts, the NY State Council of the Arts, The Jerome Foundation, and the NY Foundation of the Arts and Creative Artists Public Services. Commercially he has created special effects and animation for television show openings, music videos, commercials, a documentary and a TV movie.

THE PHARAOH'S BELT

"In his most masterful film to date, Lewis Klahr provides a lesson in modern hieroglyphics, assembling collages of contemporary demons and divinities in the guise of advertising images culled from a consumer culture's larger-than-life presentation of its products and the ecstasies they offer. These hyperbolic presences with their radiant colors and alternate promises and pitfalls provide the landscape for a childhood quest that teeters between nightmare and promised land, as Klahr's characters negotiate a labor of extrication from the morass of Betty Crocker chocolate icing, formica kitchens and parental phantoms toward a mastery of the imagination and the attaining of true love." — Tom Gunning

1993, 16mm, color/so, 43m, $120

ALTAIR

ALTAIR offers a cutout animation version of color noir. The images were culled from six late '40s issues of *Cosmopolitan* magazine and set to an almost four-minute section of Stravinsky's "Firebird" (looped twice) to create a sinister, perfumed world. As in my 1988 visit to this genre, *In the Month of Crickets*, the narrative is highly smudged leaving legible only the larger signposts of the female protagonist's story. The viewer is encouraged to speculate on the nature and details of the woman's battle with large, malevolent societal forces and her descent into an alcoholic swoon. However I feel it is important to add that what interested me in making this film was very little of what is described above but instead a fascination with the color blue and some intangible association it has for me with the late 1940s.

1994, 16mm, color/so, 8m, $30

DOWNS ARE FEMININE

"Lewis Klahr's DOWNS ARE FEMININE unveils a kind of rainy day, indoor, peaceable kingdom of desultory and idyllic debauchery, masturbatory reveries and hermaphroditic transformations. Klahr's oneric collages graft '70s porn of pallid stubbly flesh flagrantly onto *Good Housekeeping/Architectural Digest* decor (varicolored crab-orchard stone foyers, modacrylic sunbursts, jalousie windows and orientalist metal scrollwork), interior states where characters despoil themselves in Quaalude interludes of dreamy couplings. In this out-of-touch realm, touching is intelligence gathering for a carnal knowledge that will never attain its platonic ideal. The whole atmosphere is pervaded with euphoria, a hopelessness without despair, a contentment beyond longing. If Klahr's *Yesterday's Glue* presented an after-hours club world of pining narcissists where the mandatory sex, drugs and rock and roll was glacial if not sinister, DOWNS ARE FEMININE presents a world that edges past despondency to become an amoral libertine glade that is at its core abeyant but benevolent." — Mark McElhatten

1994, 16mm, color/so, 9m, $30

GREEN '62

"... Klahr is always doing something uncanny, whether he's confusing a toy carousel with actual traffic in the silent GREEN '62 (1996) or animating cutouts to the music of Berg in LULU (1996)." — Jonathan Rosenbaum, *Chicago Reader*

GREEN '62 was shot in the curved window of a restaurant on Bowery and 4th Street during the summer of 1996. In the anamorphic effect of the glass I discovered a time portal to the New York City of the early 1960s.

1996, 16mm, color/si, 6m, $25

LULU

"Lewis Klahr has developed a signature style of cutout animation using illustrations from old magazines and, occasionally, photographic cutouts. LULU was commissioned to be shown as an interlude for a Danish production of Alban Berg's opera, and it is a remarkably intricate piece of work. Berg's instructions call for an expository filmic sequence, but Klahr takes a more indirect approach, collaging stills of diva Constance Hauman with iconographic motifs and metaphoric condensations derived from the heroine's lurid fall from grace. A roulette wheel is a central image, at once a harbinger of chance and a catherine's wheel on which the body and soul of this femme fatale is broken. Intensities of color — predominantly gold, red, and blue — join with vertical movements into and out of frame in mirroring the rising and subsiding intensities of Berg's musical phrases. For those familiar with Lulu's dramatic trajectory, it is like watching an implosion of elements drawn to the center from opposite ends of her story, the moment at which Fate drops its mask of neutrality." — Paul Arthur, *Film Comment*

1996, 16mm, color/so, 3m, $25

PONY GLASS

PONY GLASS is the story of comic book character Jimmy Olsen's secret life. In this 15-minute cutout animation Superman's pal embarks on his most adult adventure ever as he navigates the treacherous shoals of early '60s romance trying to resolve a sexual identity crisis of epic proportions. A three-act melodrama — each act has its own song — filmed in my signature collage style that "unmasks" our collective iconic inheritance as Americans while significantly expanding the notion of what a music video can do.

"Klahr cruises the elysian backstreets of childhood comic books to make a set of 'musicals' ripened by blue-eyed melos and soul-searching psychodrama. Cub reporter Jimmy Olsen proves to be a pony of a different stripe and a man of steel as he ascends beyond good and evil in this bittersweet *bildungsroman*." — Mark McElhatten, New York Film Festival

"In a different vein is Lewis Klahr's PONY GLASS, a high point of Program 2, to be shown at 5 PM tomorrow. The central character of this cartoon collage whose visual focus is in the 1950s, is Jimmy Olsen the cub reporter from 'Superman', who is imagined in scenarios with musical accompaniment dealing with racial and sexual anxiety. The character is liberated from a repressed Milquetoast into a figure posed in various pornographic couplings. The synergy of intense pop music and cartoons makes for a disturbingly heady meditation on transgressive imagery and popular culture." — Stephen Holden, *The New York Times*

"Less fussy and far more transgressive than his previous work, Klahr's collage animation PONY GLASS makes comic-book hero Jimmy Olsen the locus of desperate anxieties about sexuality and race. The film is so charged with fear and desire that a simple iris down to black made the hair stand up on the back of my neck." — Amy Taubin, *The Village Voice*

1997, 16mm, color/so, 14.5m, $55

LARRY KLESS

OBJECT TROUVE = POSTMODERNISM

The use of found imagery or archival material from film or video is a Postmodern discourse in that it is a reappropriation of the past. My process mainly involves regeneration of imagery. I work with cultural *object trouve* — found objects and artifacts of the past and give them aesthetic value by displaying them as objects of art. These found objects, or imagery are taken out of context and put into a new context. If not to subvert, then to redefine this found object by making it my own. By reappropriating it, the image is incorporated into my point of view and the original meaning is reprocessed and repackaged as new content. It had preexisted in the past in another form, and its original context has been abstracted, subverted, and transformed.

In the tradition of the Dadaists and Surrealists, the densely reworked montage of found footage is a subversive act in the hands of the avant-garde, inspiring many independent works. Storytelling has changed, evolved, and transformed as society has. It's taken on a new form. My images suggest a story, or parts of a story, a dream, or journey, as with the process of remembering. Each image, shot, or sequence is a cluster of thoughts and collection of ideas layered together using the past as a backdrop for the present. History and memory are so connected, (and so easily erased) one counts on the other. My work explores these boundaries.

THE NEGATIVE KID

An exploration of the child's archetype, the mythical objects and icons which are inanimate, yet have a life of their own, as with places of memory.

References to light, and glimpses of the vanishing future, THE NEGATIVE KID is a journey into the past; into the intimate space where myths are formed and primordial images emerge.

1988-1989, 16mm, b&w/so, 7m, $35

POST-MODERN DAYDREAM

"An integral blend of picture and sound making an experimental film that compels the viewer to pay attention to the late 20th century catastrophe. A true San Francisco film in the adventuresome spirit of a long avant-garde tradition." — Barbara Hammer

POST-MODERN DAYDREAM was produced six months prior to the earthquake that shook the SF Bay Area on October 17th, 1989. Meant in reference to the legendary earthquake on April 18th, 1906, its prophetic statement is reminiscent of both fateful days.

1989, 16mm, b&w/so, 3m, $25

COWBOYS WERE NOT NICE PEOPLE

History paints a heroic picture of the so-called "cowboys" of history. Using the "hero" as a metaphor to question his validity, COWBOYS WERE NOT NICE PEOPLE is an attempt to break down the solid foundation upon which myths of modern society are based.

Composed entirely on the optical printer, the film involves rhythmic editing and montage sequences of found footage and camera original exploring the mythical frontiers of Western culture and the romanticism of colonialism.

1990, 16mm, color/so, 8m, $40

HOW THEY SAW THE NEW WORLD

HOW THEY SAW THE NEW WORLD examines the media's affect on our worldview, exploring some of the milestone events that have affected our perception of history.

The persistence of a mythology based on fiction is realized, with the advent of television being the highest common denominator.

Note: HOW THEY SAW THE NEW WORLD is available for $15 to those also buying SIX WORKS BY LARRY KLESS.
1991, VHS, color/so, 12m, $25

NEW WORLD ORDER

See Alfonso Alvarez's listing.

1991, VHS, color/so, 9m, $20 Home; $45 Other

Videotape compilations for sale:

SIX WORKS BY LARRY KLESS

Includes: COWBOYS WERE NOT NICE PEOPLE, THE NEGATIVE KID and POST-MODERN DAYDREAM

See film descriptions above.

This tape also includes A KINDER GENTLER NATION?, WARNING SIGNS and POLITICAL GESTURES.

Constructed with images all from broadcast TV, A KINDER GENTLER NATION? explores the ironic banality of this statement by the president who says one thing but means another.

"George Bush's infamous slogan is contrasted with video reality." — Scott Stark, VCR Video Show, San Francisco Cinematheque, 1991

WARNING SIGNS juxtaposes images from educational films, broadcast television, and video feedback to subvert the works' original intention meant as information. It is an attempt to distort their messages so that they make no sense at all — or do they?

POLITICAL GESTURES is a study of the urban textures that reflect personal ideologies injected into the public sphere. Expressions of individuals' and groups' political agendas are framed within this time capsule of events that chronicles the passing of 1989 to 1990. The original footage was shot on a S8mm film, mainly frame by frame, as a daily image document.

1988-1991, VHS, b&w/color/so, 27m, $40 Home; $100 Other

Musa Paradisiaca Sapientum by Steve Klocksiem

STEVE KLOCKSIEM

MUSA PARADISIACA SAPIENTUM

The film's title is the botanical name for bananas. Filmed in live action and "Bananimation" (object animation). Musical score by Handel and Balinese natives.

"... one of the most original and humorous works I've seen in a long time." — Karen Cooper, director, Film Forum

"A five minute surrealistic run of golden bananas skittering like so many lemmings to the sea, overwhelming all as they go." — Norman K. Dorn, *San Francisco Chronicle*

"Klocksiem's image of an invasion of lemminglike bananas is plain hilarious." — Charles Johnson, *The Sacramento Bee*

"Bananas is a real kookie one — I love it!" — Mary Jane Coleman, director, Sinking Creek Film Celebration

Awards: Society for Encouragement of Contemporary Art; Honorable Mention, Washington National Student Film Festival; First Place, Student Class, Harrisburg Film Festival; La Prix du Film de Fantasie, XXVII Festival International Du Film Amateur, Cannes, France; Ann Arbor Film Festival and Tour, 1974; Underground Cinema 12 Tour.

1973, 16mm, bananacolor/so, 5m, $12

BANANA OLYMPICS

Featuring Anna Banana, the Dada Brothers and special guest artist Rama Lama as Master of Tropical Ceremonies. Music by Iron Bananafly. Filmed in Bananavision.

Documentary highlights of the First International Art Meet, an art performance piece (why must art hang on a gallery wall?) created by Anna Banana. Artists from far and near gather in downtown "Atlantis" (San Francisco) to compete in a very unusual series of track and field events including a Non-Motorized Vehicles Race, Overhand Banana Throw and Dizzy Artists Race. The idea behind the event is that "art is fun"; prizes are awarded on the basis of costume, style, and creativity in performing the races, not on the basis of who crosses the finish line first.

1980, 16mm, color/so, 7m, $12

BARBARA KLUTINIS

I sometimes think of myself as a "colorist" and an "environmentalist" ... not in the scientific sense, but in a creative sense. Much of my still photography and film work has concerned itself with the creation and exploration of poetic environments which exist in "other" realities. In still photography I create these altered environments with the use of applied color, using Marshall Oils on black and white photos. It's like paint by numbers, but I make up the numbers. In film, I find it is the textural juxtaposition of abstract sound and image which allows me to create these surreal realms. My camera travels backwards over a rose garden and I hear a babbling brook. The relationship is textural, not literal, which creates a misalignment with nature.

Film has also served as a cathartic and introspective medium for me with respect to my own life cycles, a creative outlet for hormonal fluctuations! My first solo film, TRUMPET GARDEN, about a fertile, mysterious-sometimes-scary garden, was a metaphor for my pregnancy. Nine months in the making, it was a emotional diary of my pregnancy, although I didn't know it at the time. My second film, STILL LIFE WITH BARBIE, was about childhood myth and false expectations that I grew up with, that I didn't want to pass on to my young children. When I finished my latest film, WIND/WATER/WINGS, I realized it was about menopause, because it explores nature/environments gone awry: my own interior nature, and the fragile environment I saw around me.

I have taught film study on the college level for ten years, since completing my MA in film production from San Francisco State University. I also teach Super 8 animation to middle school children.

TRUMPET GARDEN

An environmental portrait. A woman in black explores the rituals of nature, life and death in a fertile garden filled with aural and visual textures.

The film, inspired by Maya Deren, employs juxtaposition of image and sound based on similar textures rather than on temporal logic, creating the feel of an environment that is misaligned and surreal.

In retrospect, TRUMPET GARDEN is an emotional diary of my pregnancy. Like gestation, it can be divided into three parts: The first part explores the mystery of the garden, the second the joys of the garden and the third the fear of death and the paranoia of the unknown.

Suitable for women's groups and art audiences.

Exhibition: SF State University Film Finals, 1983; Mill Valley Film Festival, 1983; Frontal Exposure, KQED-TV, SF, 1983; Ann Arbor Film Festival, 1984; Videoville, WNYC-TV, NY, 1984; SF Cinematheque, 1985.

1983, 16mm, color/so, 10m, $18

STILL LIFE WITH BARBIE

STILL LIFE WITH BARBIE is a satirical look at the nature of myth — the coding of myth through the ritual of doll-playing and the inherent conflict when childhood myth meets adult reality.

The film employs pixilation of Barbie dolls intercut with live action of similarly coded actors and a nine-year-old girl who manipulates their activities. While semi-experimental in form, BARBIE uses traditional narrative devices to move the viewer among the three planes of activity. The content addresses the plastic-world values of Barbie and friends while, simultaneously, it serves as a personal commentary on my life — "my parents call me Barbie."

The inspiration for BARBIE came from a concern about the types of toys, music and myths that would influence the rearing of my two young children. It also came from watching too much "Monty Python" and "Sesame Street"!

Suitable for teenage, women's studies, feminist and art audiences.

1986, 16mm, color/so, 24m, $40

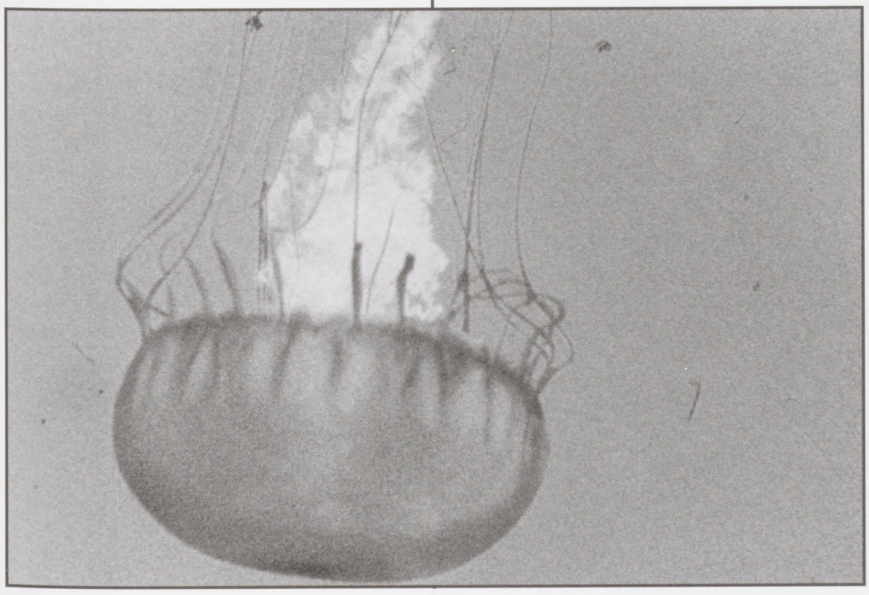
WIND/WATER/WINGS

An optically-printed canvas which explores the interior feel of world moving with inherent fluidity through a medium of wind and water. It presents an impressionistic portrait of unnatural forces that collide. On a metaphorical level, the film represents a fragile, interactive status of nature. Footage includes the windmills at Altamont Pass and the jellyfish in the Monterey Bay Aquarium. This is my menopause film: meditative, reflective, unsettling, unpredictable, sometimes ripping apart at the seams. It takes the form of an archetypal drama between nature's poetic elements and unnatural forces gone awry. This film can also be seen as a metaphor for our fragile environment — both interior and exterior.

Awards: Best Sound Design, Ann Arbor Film Festival; Viper Film Festival; Onion City Film Festival; Main Street Film Festival; City College Film Festival; Canyonlands Film Festival; Carolina Film Festival; Philadelphia Film Festival.

Exhibition: SF Cinematheque; Denver, Cleveland, Boston, Anchorage, SF, Utrecht, Madrid, Berlin and Southern France film festivals.

1995, 16mm, color/so, 22m, $45
VHS Sale: $40 home; $100 Other



Wind/Water/Wings by Barbara Klutinis

BILL KNOWLAND

IMPLOSIONS

The heated intensity of modern civilization is portrayed by abstract images, time exposure and time lapse photography.

Awards: Grand Prize, Super 8, 1978; Keith Clark Memorial Award, Ninth Annual Ann Arbor 8mm Film Festival.

1978, 16mm, color/so, 8m, $15
VHS Sale: $50

UNDERTOW

The story of Mike and his impressionistic relationship with women.

Award: Second Prize, Cinemagic Short Film Search; Nevada City Film Festival.

1980, 16mm, color/so, 15m, $15
VHS Sale: $50

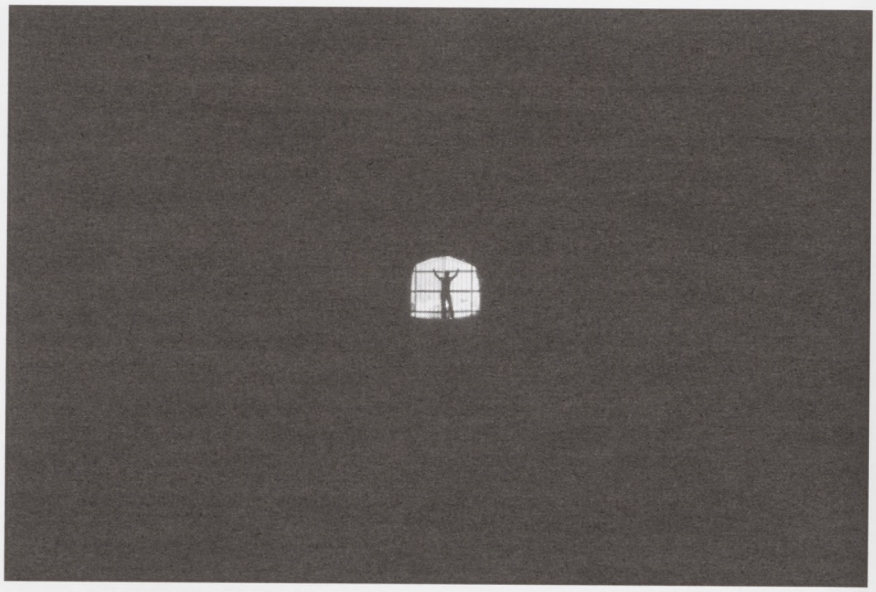
FREEFORM

Four genres of dance are visually explored through the use of time exposure, step printing, multi-image projection and video synthesis.

Awards: CINE Golden Eagle

Exhibition: Chicago Film Festival; Film/Dance Festival; NYC Experimental Film and Video Festival; SF Int'l Film Festival.

1983, 16mm, color/so, 16m, $20
VHS Sale: $50



Undertow by Bill Knowland

MASKS OF ILLUSION

The many masks of sculptor Horace Washington are exhibited in the catacombs of his mind. His process of creation is envisioned through a variety of film effects.

Exhibition: Bucks County Film Festival; Kinetic Image Film Festival; NY Filmmakers' Exposition; National Educational Film Festival; film and video summer series, Whitney Museum of American Art.

1986, 16mm, color/so, 8m, $20
VHS Sale: $50

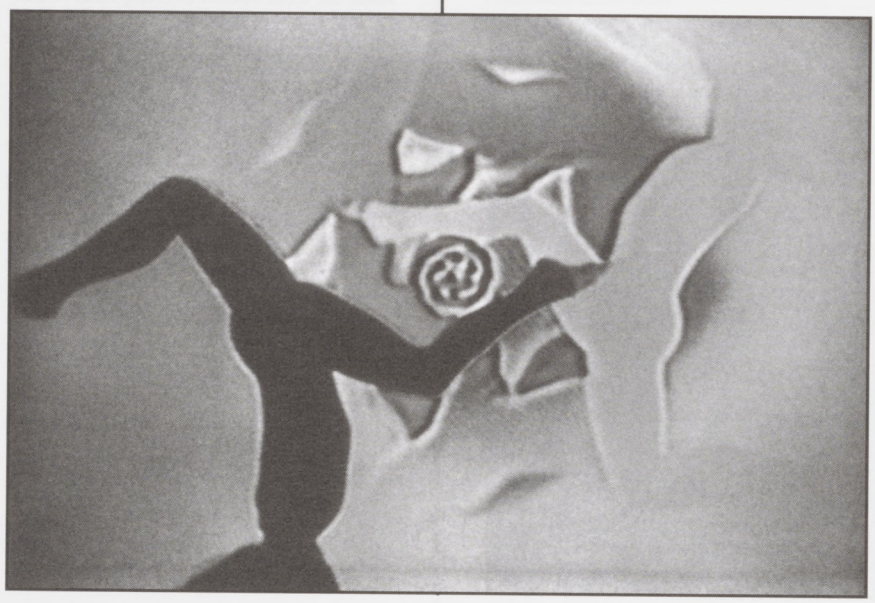
THE IDEA

Set in 1912, this surreal experimental narrative is told with stunning visual effects and no dialogue. THE IDEA is a visual fable that can be viewed at three levels. A visual level encompasses diffused and sepia-toned film shot at 10fps and step-printed back to normal speed. THE IDEA contains rotoscoped, bi-packed mattes of lumia and other color images. A simple narrative level tells the story of a luminous egg with magical properties that is exploited by those that come into contact with it. A metaphorical level includes the basic symbol of the egg representing an idea and other symbols representing purity, sterility, unfulfilled emptiness and strength.

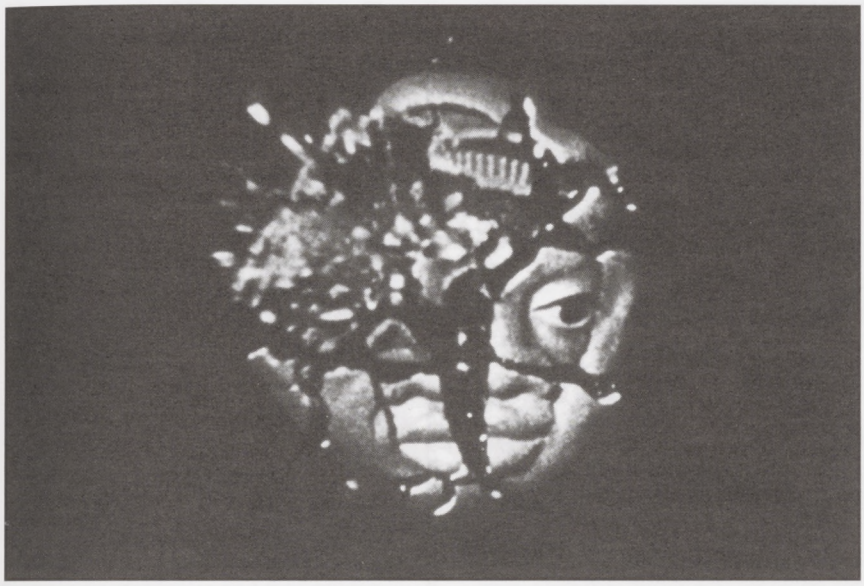
Awards: CINE Golden Eagle; Silver Apple, National Educational Film Festival.

Exhibition: Athens Int'l Film Festival; Charlotte Film and Video Festival; Cinequest Film Festival; Film Arts Festival; Louisville Film Festival; Odense Film Festival; Oakland Museum.

1990, 16mm, color/so, 20m, $40
VHS Sale: $80



Freeform by Bill Knowland



Masks of Illusion by Bill Knowland

The Idea by Bill Knowland

KEN KOBLAND

The phrase "my work" causes me to feel a certain caution ... it's not as if I conjure it from some absolutely private place, mold it alone/aloof from everything else out there, from others, from the temper of the times .... I approach ideas through images, not with them ... the image is the beginning point. The process is a sort of dialogue, an argument; usually motivated by revolt or despair. The human condition, what else is new .... But primarily I have always been motivated by the desire for pleasure; pleasure both abstract and cathartic. The cathartic in the making of austerely beautiful imagery and in so doing trying to communicate the melancholia, the sense of transience and pathos, which such "beauty," for me, evokes .... The abstract pleasure is in discovering the ironic harmonies, dissonant rhymings and simply the weird wit and intelligence in the juxtaposition of "things"; texts, sounds and images .... The relationship in displacement; the sensibility of ambiguity, which always seems, or is, a more revealing and irresistible truth about the world than blunt, blank, fact.

FRAME

A seashore landscape, structured first by a moving car then re-constructed optically. A re-structured landscape.

Awards: Ann Arbor Film Festival; Sinking Creek Film & Video Festival; Bellevue Film Festival.

1977, 16mm, color/so, 10m, $25
VHS Sale: $25 Home; $50 Other

VESTIBULE (IN 3 EPISODES)

Ruminations on a very familiar city place/space; one which for me is filled with histories, fantasies and the everyday.

Awards: Int'l Film Festival, Hyeres, France; Athens Int'l Film Festival, Ohio; Ann Arbor Film Festival.

1977-1978, 16mm, b&w/color/so, 24m, $45
VHS Sale: $25 Home; $50 Other

PICKING UP THE PIECES/ 3 MIS-TAKES

A 17-image exercise using freeze frames of a tenement hallway, which interests me in its placements and displacements.

1978, 16mm, color/si, 11m, $25

The Shanghaied Text by Ken Kobland

LANDSCAPE AND DESIRE

The film was initially shot in Super 8, between July and September, on a Greyhound bus trip from New York to Los Angeles. The project began as a film of a Samuel Beckett short story, "The Lost Ones," which describes a society of people who live in shallow dirt cylinders. For my part, "I get on a local bus, which is supposedly going to Pittsburgh, although it has San Francisco marked as its destination. Massive traffic jam at the tunnel, because of a propane truck wreck on the bridge. So far there is no air conditioning; 110 degrees in the terminal, and it must be at least that on the bus."

"Lush, mordantly nostalgic, LANDSCAPE AND DESIRE is Kobland's best realized work to date." — J. Hoberman

1981, 16mm, b&w/color/so, 55m, $125
VHS Sale: $55 Home; $75 Other

THE COMMUNISTS ARE COMFORTABLE AND THREE OTHER STORIES

I am trying to articulate, through the use of landscape and monologue, a sense of human "fatality," a sense of the inevitable failure of idealism; inevitable because its fate is in people, and their foibles.

The films' imagery is drawn from personal memory, urban housing project landscapes, social history, dreams, HUAC testimony, apartment interiors, a "woods." The "Other Stories" (the monologues) are formed out of the male-gender rhetoric of success and defeat, of dealing and "getting-by."

"The sadness of lost ideals and forgotten hope ... through a stream of images and sounds that relate to one another in allusive, ambiguous, even mysterious ways. Its power lies in its resonant visual design, its subtle moods, and the precision of its gentle, almost musical passage across the screen." — David Sterritt

1984-1988, VHS, b&w/color/so, 66m, $50 Home; $75 Other

BERLIN: TOURIST JOURNAL

Die da druben und Das da unter alles.

(Those over there and that beneath all.)

I spent eight months in Berlin (West) as a DAAD fellow; a true "guest" arbeiter, in 1986-1987. I wanted to send something back, to respond in some way about how it made me feel. I wanted to describe the "landscape" of contemporary Berlin, which immediately means "dichotomy" and invoking the imaginary; the landscape that isn't there as well as the one that is.

Exhibition: Berlin Film Festival; New Television, PBS.

1988, VHS, b&w/color/so, 19m, $25 Home; $50 Other

THE SHANGHAIED TEXT

It's a "Shanghaied" text in the colonial sense of the term, in that it steals footage and forces it into a feverish chorus-line encapsulation of the civic/sexual passion of frontier conquering and revolution. The cultivation of the land, the harnessing of nature, the class conflicts, the hero and the struggle for power; social, electrical and sexual .... The land, like the female body, is both the site of the struggle and the object of its desire. ... Our sense of civilization is mediated through this histrionic imagery, cut-up and patched into this spastic dance macabre; a self-conscious operatic performance evaporating into dust. ...

THE SHANGHAIED TEXT uses, among other things, Vertov's *3 Songs of Lenin* and Dovchenko's *Earth*, porno-erotic film fragments, a fragment of *High Noon* and newsreel footage from Paris, 1968. The material has had a curious journey, originally film, copied a dozen of times, reacing me finally as VHS videos edited and remastered new film/video material into multiple layers in digital video and finally returned to film.

Produced in part at the D1 facilities of the CICV/Montbelaird, France.

Awards: Golden Gate Award, SF Int'l Film Festival; Jurors' Prize Award, Black Maria Film and Video Festival.

Exhibition: Rotterdam Film Festival; Osnabrück Media Arts Festival; Sixth NY Video Festival; WRO-Media Art Biennial, Warsaw; Three Rivers Arts Festival, Pittsburgh; Montreal Int'l Festival, Quebec; Internationaler VideoKunstpreis, Kalsruhe; World-Wide Video Festival, Amsterdam; Lucarno Video Art, Switzerland; Seventh Int'l Video Week, Geneva.

1996, VHS, b&w/color/so, 20m, $65

THOMAS KORSCHIL

SPRING

To move the world (and thus the mind!) with one's eyes, to put (part of) it into a box (like we do) and shake it, gently, as to bring its (the world's, the mind's) particles to life (again), for the first time, to seek some sense out of it — "all."

A souvenir; capturing (in vain!) time (lost), passing us by like the shadow of a fast-moving cloud. (Inertia!) Still, "a sweet film."

1991, 16mm, color/si, 3m, $15

MILADA KOVACOVA

THE DANCE OF LIFE

THE DANCE OF LIFE features the extended monologue of a first generation Canadian woman. This stream-of-consciousness reflects a discourse of existence fractured among many 'characters' seen in the film. A dizzying exploration of many people in the process of becoming many other people. For inevitably this cyclical dance, this tautology of existence leads us to *'la vie, c'est la mort.'*" — Steve Reinke, Toronto

1990, 16mm, b&w/color/so, 8m, $32

SKIN FLICK

"As a textural surface, skin becomes the privileged vehicle for the representation of history. A site from which culture defines spatial concepts of containment and exclusion, the marked skin is the point of entry for the analysis of institutions, economic processes and ethical systems. A metaphor for external boundaries, the tattoo traces an architectural system of social discipline applicable to prisons, factories, schools, warehouses: all the places that operate on principles of isolation and surveillance." — Robert Lee, Toronto

1991, 16mm, color/so, 9m, $45

SEARCHING FOR MY MOTHER'S GARDEN

SEARCHING FOR MY MOTHER'S GARDEN has been described as a whisper. Partially shot in the rural part of the former Czecho-Slovakia, this film investigates the phenomenon of no longer being rooted to a motherland yet being tied to one's origins. This experimental film utilizes the womb as a pivotal point from which to delve into and weave together the Victorian medical diagnosis of Hysteria, with peasant women and Mother Mary's stories.

1992, 16mm, color/so, 12m, $48

ALEXIS RAFAEL KRASILOVSKY

As head of her own production company, Alexis Krasilovsky has written, directed, produced and shot documentaries, video-poems and art films which have shown in festivals, museums, colleges and on educational television here and abroad. In addition to filmmaking and teaching film, Alexis Krasilovsky is the author of *Women Behind the Camera: Conversations with Camerawomen* (Praeger, 1997), the first book to offer an in-depth look at the lives of camerawomen and their struggles to succeed in a male-dominated field. *Women Behind the Camera* was reviewed in *Choice* as: "a useful, informal history. ... All of the interviews are deeply engaging ...." She also recently authored "Writing for Real," which appeared in Michael Tobias' *The Search for Reality: The Art of Documentary Filmmaking* (Michael Wiese Productions, 1998).

After studying film history at Yale University, Alexis Krasilovsky embarked on a career as an independent filmmaker and holographer, concurrently joining a union local in New York as a camera assistant and in Hollywood as one of NABET's first video camerawomen. She later received an MFA in Film/Video Graphics from California Institute of the Arts. Alexis Krasilovsky is currently a professor at California State University Northridge, where she teaches film production, screenwriting and film studies.

As a holographer, Alexis Krasilovsky was the first to include the film techniques of zooming and dissolving in a motion picture hologram, "Created and Consumed by Light" (1975). Her pro-choice hologram, "Childbirth Dream," was exhibited at the Georges Pompidou Center, Paris and at the International Women in Film Festival, Universal City, California.

Most recently she served as Executive Producer of *Sistuhs: Daughters, Mothers, Wives*, a documentary about women in a "Writing to Heal" workshop in South Central Los Angeles in the aftermath of the Los Angeles riots.

END OF THE ART WORLD

With Andy Warhol, Robert Rauschenberg, Jasper Johns, Roy Lichtenstein and Michael Snow.

"With a quality of humor possible only with depth of understanding, Alexis Krasilovsky presents a catalogue of interviews with modern artists in which the shooting style as well as the aural material's format rehearses the personal style, the aesthetics, and the assumption of each artist about the nature of his art." — Joan Braderman, *Artforum*

"The interviews with the individual artists vary from gala opening with Warhol's superstars at the Whitney Museum ... to the creation of actual art work in the studios of Rauschenberg and Snow." — Howard Guttenplan, *Millennium Film Journal*

"With ferocious wit, Ms. Krasilovsky sends up New York's art scene in END OF THE ART WORLD. In essence, Ms. Krasilovsky uses the sounds and images of the usual art documentary to create her own work of art." — Kevin Thomas, *The Los Angeles Times*

1971, 16mm, color/so, 35m, $60
VHS Sale: $39.95 Home; $150 Other

COWS

A feminist film about cows made in the heart of America's conservative dairyland.

"Funny" — Kevin Thomas, *The Los Angeles Times*

"There are a couple of cows in 18th century landscapes. In the 19th century, when representational painting was still the only kind of art, only men were allowed to study nudes. Finally an American named Thomas Eakins opened an art school where women were allowed to study them too. Only women weren't allowed to study human nudes, they only allowed cow nudes." — from the soundtrack

1972, 16mm, hand-painted color/so, 3m, $15

THREE FILMS BY ALEXIS KRASILOVSKY

CHARLIE'S DREAM

For lovers unaware of love ....

"A kind of pastoral fantasy." — *The Los Angeles Times*

1972, 16mm, color/so, 3m (not available separately)

CHARLIE DOZES OFF & THE DOG BOTHERS HIM

An erotic study in texture.

1973, 16mm, b&w/color/si, 3m (not available separately)

LA BELLE DAME SANS MERCI

An homage to the haunting, feminist poet who struggles to remember lines from Charlotte Perkins Stetson, John Keats and poems of her own, as she goes blind and deaf. A brilliant intellectual, filmed over the course of a year and a half, May Gruening loses touch with the very core of her life.

1973, 16mm, color/so, 4m (not available separately)

Special Package:

CHARLIE'S DREAM, CHARLIE DOZES OFF & THE DOG BOTHERS HIM AND LA BELLE DAME SAN MERCI

1972-1973, 16mm, b&w/color/so, 10m, $30

GUERRILLA COMMERCIAL

GUERRILLA COMMERCIAL protests discrimination faced by women filmmakers during the '70s. Programmed without preview at the Whitney Museum, in a women's film festival entirely run by men, GUERRILLA COMMERCIAL is the film the Whitney wanted to burn.

1973, 16mm, color/so, 1m, $8

BLOOD

Starring Larry Fine, Abbie Herrick, Evan McHale, Mark Lyon and Annie Sharkiss.

A funny, bitter look at middle-class youth trying to be tough in the trappings of pornography, drugs and quick money. A film about desperation in the New York streets.

"In its stream-of-consciousness way, BLOOD (1975) evokes Manhattan street life even more powerfully than Martin Scorcese's *Taxi Driver*. Ms. Krasilovsky brings into camera an array of furtive, frustrated people — *e.g.*, hookers and juvenile delinquents — and allows them to talk about themselves as we watch them in action. As a depiction of contemporary urban despair, BLOOD, more specifically, is an angry, outraged protest of the exploitation of women by men. Indeed, this 21-minute film is punctuated by shots of the covers of lurid paperbacks featuring bondage and framed by an embittered theme song, 'Women in Chains.'" — Kevin Thomas, *The Los Angeles Times*

1975, 16mm, color/so, 21m, $35
VHS Sale: $39.95 Home; $100 Other

COMMISERATION MOON

A filmed poem for women driven to the ground by love, COMMISERATION MOON stars the founder of Women & Film, Siew Hwa Beh.

1976, 16mm, color/so, 6m, $12

MR. BOOGIE WOOGIE

Starring Mose Vinson, Memphis Slim and Ma Rainey II. Produced by Ann Rickey. Directed by Alexis Krasilovsky.

"A straightforward look at blues pianist Mose Vinson — the interviews from his boyhood home in Mississippi intercut with the man at his piano, singing in his soulful wail, which is where he really shines." — *LA Weekly*

"'We called him Mr. Boogie Woogie,' Memphis Slim explains, in his affectionate tribute to his less successful colleague .... Vinson's Holly Springs boyhood as the son of a Saturday Night musician, his failure as a sharecropper, his involvement with the Baptist church, his lonely life now ... all are captured with striking visuals .... The intimacy that the small-format video medium can provide is displayed here to its fullest extent. ... Vinson's world is beautiful, troubled, and important." — *Film Library Quarterly*

1978, VHS, color/so, 30m, $39.95 Home; $100 Other

BEALE STREET

Co-directed by Alexis Krasilovsky, Ann Rickey and Walter Baldwin.

Beale Street is where W.C. Handy wrote the blues, where Boss Crump abused his power, and where Martin Luther King marched days before his death in 1968. In the making of our oral history, we went to the Beale Streeters who knew and loved it best, including B.B. King, the Hooks Brothers, Bobby Blue Bland, Prince Gabe, Maurice "Fess" Hulbert and Rufus Thomas, and we included rare footage of King's march.

"The memories that we have — we older ones that's been around — the contributions that, you know, have gone out to the world from this place — they sure shouldn't be left to die." — B.B. King

1981, VHS, b&w/so, 28m, $39.95 Home; $100 Other

JUST BETWEEN ME & GOD

An environmental love story. A fisherman and his wife and the Mississippi River wildlife they love are pitted between the construction of a drag race track and a raging chemical fire. Eleanor and Will Roberge call this precarious spot of beauty on the edge of Memphis' industrial ruins "Innisfree."

"The heavies of the film are chemical plant smokestacks, beer cans and the dump fires that send animals and residents scurrying for safety." — *The Commercial Appeal*

1982, 16mm, color/so, 8m, $15
VHS Sale: $29.95 Home; $100 Other

INSIDE STORY

Produced and directed by Alexis Krasilovsky. Camera: Ramzy Telley and Alexis Krasilovsky; Music: Herbert Krill; Sound Design: Gary Graham.The first boroscoped art video, incorporating footage of the videomaker's cervix.

So you criticized the way I handled the videotape.
Well, you couldn't deal with it.
What did *you* do about it?
Where were you when I was making this?
Where were you when I wanted to have a baby?
Why didn't you come?
Why didn't you come inside me?
Your airplane is soaring through my vagina.
Your airplane is soaring through my nostrils.
Your airplane is coming through my ears.
Don't leave me.
Don't take it out of me.
Sure I'm a feminist,
but I don't want to be different.
I want to love you.
I want to love you.

— from the soundtrack

1983, VHS, color/so, 8m, $29.95 Home; $100 Other

EXILE

"EXILE portrays the filmmaker's own compelling journey behind the Iron Curtain to retrace her origins. Beautiful scenery and often haunting music accompanied her sojourn from Czechoslovakia into Prague and Austria where the film captures what it meant to be Jewish and survive during those dark Hitler years." — Josh Baran

"Remarkable." — Kevin Thomas, *The Los Angeles Times*

"Such films do more than increase East-West understanding and reduce tensions; they also serve to emphasize that we are all essentially one people." — Barbra Streisand

"Watching it, we can realize how at times we have felt both blessed and cursed by the fate that caused our parents and grandparents to leave their homelands and settle in America, the

fate which enables most of us to be alive today." — *The Jewish Journal*
1984, 16mm, color/so, 28m, $75
VHS Sale: $49.95 Home; $135 Other

WHAT MEMPHIS NEEDS

Contrasting the black and white cultures of Memphis, Tennessee, WHAT MEMPHIS NEEDS is based on a poem written in the Free People's Poetry Workshop of the internationally renowned "prison poet" Etheridge Knight. From ponies running through the Memphis cottonwoods to a girl running across the construction site of Mud Island, from white kids in a West Memphis parade throwing candy at black bystanders to a Bible reading in the Lorraine Motel, and from rock 'n' rollers to marquee lights on Beale Street, WHAT MEMPHIS NEEDS provides a searing cross-section of Memphis history and society. Featuring the Harmonikeys and Roosevelt Briggs.

Categories of interest: Black Studies, Urban Studies, Poetry, Women's Studies, Civil Rights, Harmonica, Blues, the American South.

Exhibition: Ann Arbor Film Festival Tour; The '90s, PBS; Anthology Film Archives; Louisville Int'l Film & Video Festival.
1991, 16mm, color/so, 6m, $16
VHS Sale: $24.95 Home; $150 Other

EPICENTER U.

A first-hand account about healing from natural disaster, EPICENTER U. is also a multi-cultural portrait of a university which suffered $350 million in damages.

"From gripping testimonials to comic relief, the new film EPICENTER U. chronicles the impact of the Northridge Earthquake on the people of California State University, Northridge." — *Daily News*

"I have never been in a earthquake. While watching the film I really felt, for the first time, the costs to both the individual and the community of such a disaster. ... Drawing on her own original filmmaking style developed over years of notable filmmaking, she uses a collage of techniques (cinema verité, direct camera address interviews, slow motion, essayist documentary, poetry) to explore the film's complex and elusive subject matter. More importantly, perhaps, is her collaboration with her students. She gives them a real voice." — Dr. Michelle Citron, Radio-TV-Film Dept., Northwestern University
1995, 16mm, color/so, 28m, $55
VHS Sale: $24.95 Home; $150 Other

KURT KREN

"Much has been written about the abstract, serial, musical, structural or mathematical nature of Kurt Kren's films, their affinity to painting, poetry or twelve-tone music; but too much concentration on their structure and rhythm has eclipsed the films' objectivisation, their almost documentary quality. The compact and artistic interweaving of the fragments of reality being expressed — which may be glimpses out of a window, paths, trees, walls, the changing of the seasons, faces, or the human body in motion — as well as the way they are filmed, processed and arranged can often go unrecognized even if each film is seen several times. The methods used by Kren [include] extreme multiple exposure, individual shots, time lapse, the use of filters and masks, alternating between positive and negative film, blurred images, imposing scratches and drawings on soundtracks and complicated cutting rhythms based on specifically pre-formulated diagrams [and] a variety of technical experiments and inventions which he has evolved over the years. And yet, appreciating Kurt Kren's films is not a question of dissecting his technique, recognising their richness of innovation or analyzing their rhythm. To understand these film it is not necessary to see through them but to feel and perceive them as real.

"... Someone once said, 'The greatness of filmmaking lies in being modest enough to realize that one is confined to taking photographs.' Kurt Kren's films are neither paintings, nor poems nor music; they are not even typically *film*, as the term is used in the degenerate rhetoric of most modern film artists. It is this self-awareness which constitutes their greatness." — Hans Hurch

1/57: VERSUCH MIT SYNTHETISCHEM TON (TEST)

Experiment with Synthetic Sound.
1957, 16mm, b&w/so, 2m, $10

2/60: 48 KOPFE AUS DEM SZONDI TEST

(48 Heads from the Zondi Test)

"Following early experiments on 8mm between 1953 and 1957, [Kren] made his first 16mm film VERSUCH MIT SYNTHETISCHEM TON (1957), including a drawn soundtrack beginning to develop the notions of formal relationships between simple images. But his next three films, made between then and 1961, showed the systematic direction of his work most clearly: 48 KOPFE AUS DEM SZONDI TEST (1960) and BAUME IM HERBST (1960) being shot according to system, and MAUERN-POSITIV-NEGATIV UND WEG (1961) being edited that way. It is also evident in these films and is confirmed in his next, FENSTERGUCKER, ABFALL, ETC. (1962), that even if Kren rejected poetic or narrative intention, the images of his work were in no way neutral, arbitrary or convenient fillers for a mathematical system." — Malcolm Le Grice, *Abstract Film and Beyond*, 1977

"[I]n this concentrationary universe, no one's his own self, everyone's everyone and nothing. Ruthlessly executed, the formal idea becomes a gruesome philosophical jest." — Raymond Durgnat, *International Times*, 1966
1960, 16mm, b&w/si, 5m, $10

8/64: Ana (Aktion: Gunter Brus) by Kurt Kren

3/60: BAUME IM HERBST

(Trees in Autumn)

"The first embodiment of [a] concept of structural activity in cinema comes in Kren's BAUME IM HERBST, where the camera as subjective observer is constrained within a systematic or structural procedure, incidentally the precursors of the most structuralist aspect of Michael Snow's later work. In this film, perception of material relationships in the world is seen to be no more than a product of the structural activity in the work. Art forms experience." — Malcolm Le Grice, *Abstract Film and Beyond*, 1977

1960, 16mm, b&w/so, 5m, $15

4/61: MAUERN-POSITIV-NEGATIV

(Walls-Positive-Negative)

"In a flickering symbol shattering image shattering, total collage technique, he energizes the cinema frame with a unique thing-ness that energizes the viewer." — Al Hansen, *Ecce Homo*, 1967

1961, 16mm, b&w/si, 6m, $15

5/62: FENSTERGUCKER, ABFALL, ETC.

(Windowlookers, Garbage, etc.)

1962, 16mm, color/si, 6m, $10

6/64: MAMA UND PAPA (MATERIALAKTION: OTTO MUEHL)

(Mama and Papa: An Otto Muehl Happening)

"With the making of his sixth film, 6/64: MAMA AND PAPA, Kren introduced subject-matter that was considered at that time to be highly revolutionary or even explosive. He began filming 'actions' and 'happenings' staged by Otto Muehl and Gunter Brus, and by the Vienna Institute for Direct Art." — Stephen Dwoskin, *Film Is*

1964, 16mm, color/si, 4m, $10

7/64: LEDA UND DER SCHWAN (MATERIALAKTION: OTTO MUEHL)

(Leda and the Swan: An Otto Muehl Happening)

"Kren's next film was 7/64: LEDA AND THE SWAN, also based on a Muehl materialaktion. The almost convulsive use of juxtaposition reappears here, but the captured gesture assumes a more erotic sensitivity, though the 'action' itself was primarily a gradual destruction of the erotic." — Stephen Dwoskin, *Film Is*

1964, 16mm, color/si, 3m, $10

8/64: ANA (AKTION: GUNTER BRUS)

(Ana: A Gunter Brus Action)

"8/64: ANA is Kren's first film of an 'action' by Gunter Brus. This three-minute film was far more akin to the American-style 'happening' in that the content was not particularly extreme. It was built up from items such as broken bicycle parts, a nude model, pieces of furniture, and these elements were then obscured or transformed by having a layer of paint thrown on them.

"Kren films short sequences from many different angles, using high-contrast black and white film to create an effect not unlike that of a painting by Robert Kline." — Stephen Dwoskin, *Film Is*

1964, 16mm, b&w/si, 3m, $10

9/64: O TANNENBAUM (MATERIALAKTION: OTTO MUEHL)

(O Christmas Tree: An Otto Muehl Happening)

"In 9/64: O CHRISTMAS TREE, Kren offers a more visually descriptive development of a Muehl 'action.' The images have been chosen to follow a more dramatic sequence, probably because the action itself contained a wide range of images and materials ...." — Stephen Dwoskin, *Film Is*

1964, 16mm, color/si, 3m, $10

10/65: SELBSTVERSTUMMELUNG

(Self-Mutilation)

"Kren's 10/65: SELF-MUTILATION is developed from a Gunter Brus 'action.' What the film emphasizes is the surrealistic drama of symbolic self-destruction that Kren drew out of Brus's action, pacing out each gesture so that one gets a tense, iconoclastic revelation of a man covered in white plaster lying surrounded by razor blades and a range of instruments looking as if they have been taken from an operating theater. The blades, scissors and scalpels are gradually inserted into him in a ritualistic self-operation." — Stephen Dwoskin, *Film Is*

1965, 16mm, b&w/si, 6m, $10

10A/65: SILBERAKTION BRUS

(Silveraction Brus)

1965, 16mm, b&w/si, 2m, $10

11/65: BILD HELGA PHILIPP

(Helga Philipp Painting)

"11/65: BILD HELGA PHILIPP is an optical abstraction of an optical abstraction: Kren has simply intercut filmed movements and sections from an Op painting by Helga Philipp — the result is motion opticals." — Stephen Dwoskin, *Film Is*

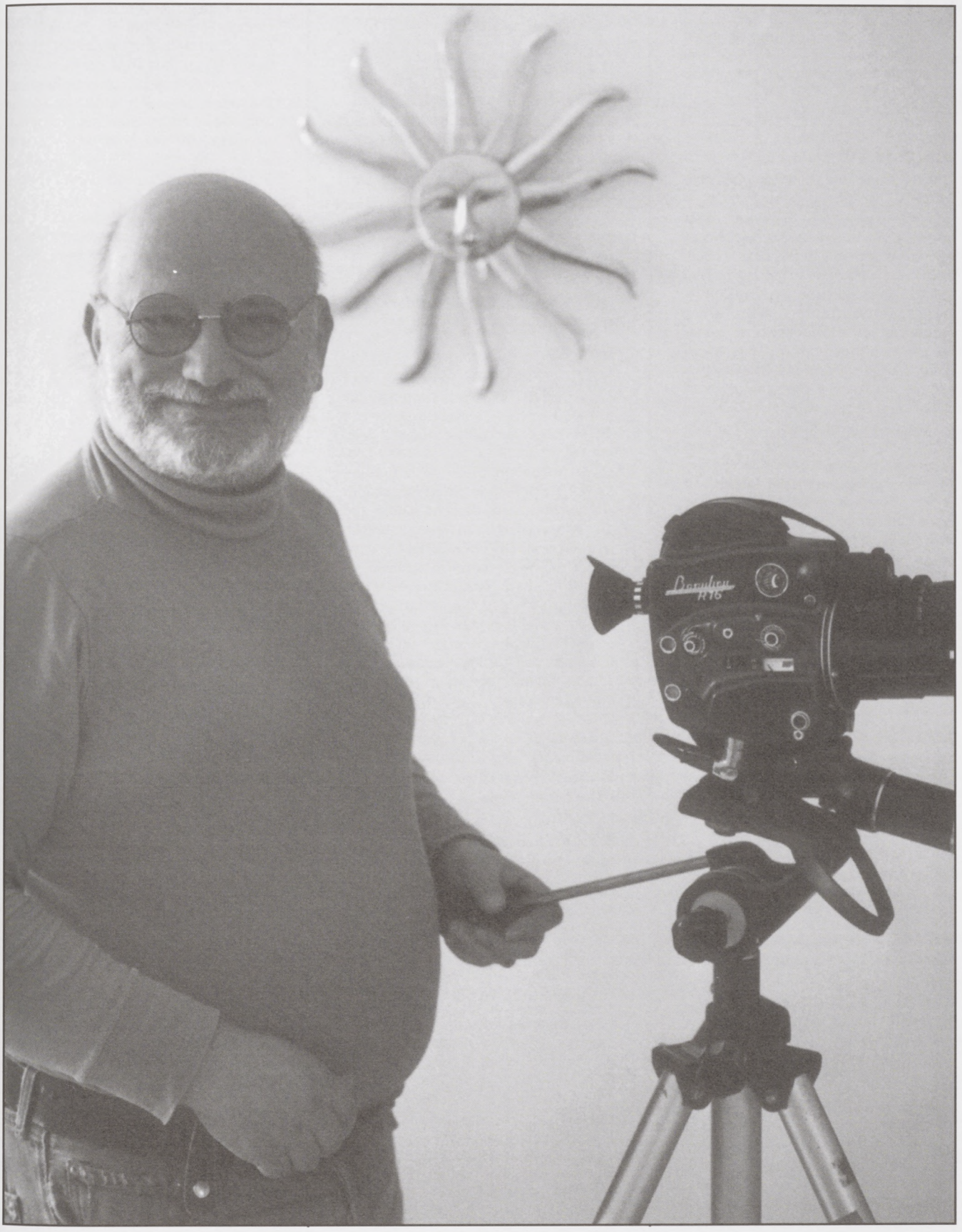
1965, 16mm, b&w/si, 3m, $10

12/66: COSINUS ALPHA

"Kren's last film to include any direct reference to Otto Muehl is 12/66: COSINUS ALPHA, a 10-minute film that completes a cycle of elaborate sensual montages and materials." — Stephen Dwoskin, *Film Is*

1966, 16mm, color/si, 10m, $20

9/64: O Tannenbaum by Kurt Kren



Kurt Kren

13/67: SINUS BETA

Montage of several shots, as from actions of Muehl and Brus at DIAS 1966 in London, from my film 2/60: 48 HEADS FROM THE SZONDI TEST, etc.

1967, 16mm, b&w/si, 6m, $15

15/67: TV

"... Kren's next important systematic film is TV (1967). In TV, the system is different in kind and pace from that which exists in much of his other work. Instead of operating primarily at the kinetic level, or with rapid perceptual rhythm, this film involves the audience in a conceptual and reflexive process. Five short sequences, each about eight frames long, are all shot from the same viewpoint in a quay-side cafe. They show a window, broken by the silhouettes of objects and people within the cafe and by the passage of people and a ship outside. Each shot containing some small movement is repeated in the film 21 times, in mathematically determined order. They are separated by short, equal sequences of black spacing, except that longer black sequences separate larger phrases of repeats from each other rather like punctuation. The significance does not lie in the mathematical sequences as such, but in how the viewer attempts to decipher the structure." — Malcolm Le Grice, *Abstract Film and Beyond*

1967, 16mm, b&w/si, 4m, $10

16/67: SEPTEMBER 20TH — GUNTER BRUS

1967, 16mm, b&w/si, 7m, $15

17/68: GRUN — ROT

(Green — Red)

Meditation on green and red bottles.

1968, 16mm, color/si, 3m, $10

18/68: VENECIA KAPUTT

"In 1968, Kren made VENECIA KAPUTT, which lasts only six seconds, and utilizes scratching on film to erase an image of Venice." — Malcolm Le Grice, *Abstract Film and Beyond*

1968, 16mm, b&w/si, 6sec, $10

20/68: SCHATZI

"SCHATZI [explores] the irony of a formal image device, the interplay of positive and negative superimposition, involving the viewer in the material interaction only to reveal finally that the picture is of an army officer surveying a field of corpses." — Malcolm Le Grice, *Abstract Film and Beyond*

1968, 16mm, b&w/si, 3m, $10

22/69: HAPPY END

1969, 16mm, b&w/si, 4m, $15

23/69: UNDERGROUND EXPLOSION

With Paul and Limpe Fuchs, Amon Duul II, Valie Export and Peter Weibel. Music by Karl Heinz Hein.

1969, 16mm, color/magnetic sound, 6m, $15

24/70: WESTERN

1970, 16mm, color/si, 3m, $10

26/71: ZEICHENFILM — BALZAC UND DAS AUGE GOTTES

"26/71: ZEICHENFILM — BALZAC UND DAS AUGE GOTTES is a play on the idea of trick film .... The 30-second work is shown twice, in case the viewer missed something the first time. In crude, hand-drawn animation, ZEICHENFILM evokes the scatological, sadomasochistic actions and performances of Otto Muehl and Gunter Brus which Kren filmed during his second period. In ZEICHENFILM, a male figure hangs himself, achieves a monstruous erection and ejaculates into a woman's mouth. She, in turn, hangs herself, he enters her vaginally, then anally. Finally, she defecates on the left side of the frame wherein appears an eye of God, while on the right, in a cartoon box, the words "Aber Otto" ("But Otto") materialize, a comic reference to Otto Muehl." — Regina Cornwell, *The Other Side: European Avant-Garde Cinema 1960-1980*

1971, 16mm, b&w/si, 1m, $10

27/71: AUF DER PFAUENINSEL

With Anni Brus, Diana Brus, Gunter Brus, Alois Egg and Wolfgang Ernst.

1971, 16mm, b&w/si, 1m, $10

28/73: ZEITAUFNAHME(N)

(Time Exposure)

"The camera with a sun shade is mounted on a heavy camera mount in front of a window. During 21 consecutive days the view outside is being filmed from this standpoint. The same three rolls of film (totaling 90 m) are used one after the other each day, while the mask in front of the camera objective is also changed every day. Each of the 21 masks made of black cardboard has four or five rectangular small openings. All these openings together would clear the full view. On each take (one day) not only the mask is used, but sometimes the diaphragm is closed. This change differs from take to take .... The picture is changing constantly .... Towards the end of the film the unmasked view is being shown for a short moment. Since the weather was changing throughout the time of shooting (March/April), the brightness of the picture is very different from take to take. Sometimes snow is seen on the ground. The change of the situation in the viewed portion of the landscape is taken in a static picture during 21 days. The exchange of the masks is noticed as movement, but not as a course of time towards some goal." — Birgit Hein, *Film als Film*, 1977

1973, 16mm, color/si, 3m, $10

30/73: COOP CINEMA AMSTERDAM

1973, 16mm, color/si, 3m, $10

31/75: ASYL

(Asylum)

"Between 1975 and the present, Kren has continued working in a formalist vein, all the while incorporating elements of his older systems and themes." — Regina Cornwell, *The Other Side: European Avant-Garde Cinema 1960-1980*

1975, 16mm, color/si, 9m, $25

32/76: AN W + B

1976, 16mm, color/si, 8m, $15

33/77: KEINE DONAU

1977, 16mm, color/si, 9m, $20

34/77: TSCHIBO

1977, 16mm, color/si, 2m, $10

36/78: RISCHART

1978, 16mm, color/si, 3m, $10

37/78: TREE AGAIN

1978, 16mm, color/si, 4m, $10

38/79: SENTIMENTAL PUNK

1979, 16mm, color/si, 5m, $10

39/81: WHICH WAY TO CA?

1981, 16mm, b&w/si, 4m, $10

40/81 BREAKFAST IM GRAUEN

1981, 16mm, b&w/si, 4m, $10

41/82: GETTING WARM

1982, 16mm, color/si, 4m, $10

42/83: NO FILM

1983, 16mm, b&w/si, 3sec, $10

37/78: Tree Again by Kurt Kren

43/84: 1984

1984, 16mm, color/si, 2m, $10

44/85: FOOT'-AGE SHOOT'-OUT

"It became easier to understand Kren's method of approaching film when he illustrated his matter-of-factness with a story: He was asked to shoot and deliver a film for a festival, given four day's notice — which he did (FOOT'-AGE SHOOT'-OUT). He normally takes a long time with a film; this one he terms a 'rape.' He removed his name and copyright from the piece. 'Probably my last film.' I asked whether he'd ever seen a print. 'Yes, it's great,' he replied ...." — April Rapier, "Taking the Camera Out for a Walk," *Spot: A Publication of the Houston Center for Photography*

1985, 16mm, color/so, 4m, $10

46/90: FALTER 2

Producer: Hubert Sielecki; Sound: Wolfgang Ernst.

1990, 16mm, b&w/so, 30sec, $10; 35mm, $25

47/91: EIN FEST

(A Celebration)

In 1991, Wolfgang Ainberger, program director of "Kunstucke" at OrfII (Austrian television) asked me to make a coverage of the festival "10 Jahre Kunstucke" at the Musuem fur Angewandte Kunst for OrfII. FEST was the result.

1991, 16mm, color/sound on cassette tape, 5m, $25

49/95: TAUSENDJAHREKINO

(thousandyearsofcinema)

Sound: from the film *Der Verlorene* by Peter Lorre

1995, 16mm, color/so, 3m, $15

50/96: SNAPSPOTS (FOR BRUCE)

Realization, script, cinematography, production: Kurt Kren

"Having shown us the dance of the photographing tourists in his film TAUSENDJAHREKINO (1995), Kren shows us his opus 50. In front of the statue of Johann Straus, Jr. uncountable visitors to Vienna are photographed by their neighbours (as well as by the local foreigner Kren), either individually, in families or in bus-loads. As befits one of the kings of the waltz, Johann is gilded and so presents a beautiful symbol of the business Vienna/wine/music. It reminds one, perhaps, of Peter Weibel's aphorism (from his legendary manifesto 'Why Viennese film is so good') that 'the golden Viennese heart is made of crap.' In any case, the kitschy, warbling products of the melancholy popstar of the bourgeoisie were an important ingredient in the willfully staged happy apocalypse (Broch) of the multi-racial state at the turn of the century. (The film is incidentally silent; each viewer can hum the tune of his choice, *e.g.*, '*Weiner blut* ....')
— Thomas Korschil

1996, 16mm, color/si, 4:45m, $10; 35mm, $40

DAINA KRUMINS

Daina Krumins was born in 1947 in a refugee camp in Munich, Germany. Her parents, Roberts and Larisa Krumins, were forced to flee from Latvia when they were told that their names were on the next list of people to be sent to Siberia. The family was able to come to the United States in 1950 because they were sponsored by a wealthy family and for several years Roberts and Larisa worked as servants in their household where they were able to recuperate from the effects of the war and start to make their way independently in the US.

Martins Krumins, the uncle of Daina Krumins, was a successful impressionist painter whose works are displayed in the Latvian National Museum.

Daina Krumins studied pyschology for two years at Douglass College (Rutgers University) and then transferred to the NYU Film School where she received her BFA. She received her MFA from the California Institute of the Arts where she specialized in optical printing and special effects. Afterwards she worked as a rotoscoper and optical printer operator at Lookout Mountain Films in Los Angeles (Pat O'Neill's company).

THE DIVINE MIRACLE was her first successful film. It has won thirteen awards including first place at Ann Arbor, "Best Short Film" in the Bellevue Film Festival, a Cine Golden Eagle and a Silver Hugo at the Chicago International Film Festival. It has been shown on PBS in Chicago and at art museums and film screenings throughout the United States. In 1992 it was broadcast in England on a program titled "The Dazzling Image."

BABOBILICONS has also received several awards.

Daina Krumins' son Zintis was born in 1984 and a new film was started at the time. This film, which has a working title of *Timestream*, is nearing completion and can be best described as a Victorian/surrealist film.

The Divine Miracle by Daina Krumins

THE DIVINE MIRACLE

Christ: John Taylor; Angels: Scott Martin; Sound: Rhys Chatham; Camera: Alan Grabelsky and Jose Sedano.

"An intriguing composite of what looks like animation and pageant-like live action is THE DIVINE MIRACLE, which treads a delicate line between reverence and spoof as it briefly portrays the agony, death and ascension of Christ in the vividly colored and heavily outlined style of Catholic devotional postcards, while tiny angels (consisting only of heads and wings) circle like slow mosquitoes about the central figure. Ms. Krumins tells me that no animation is involved, that the entire action was filmed in a studio, and that Christ, the angels and the background were combined in the printing. She also says it took her two years to produce it." — Edgar Daniels, *Filmmakers' Newsletter*

Awards: First Place, Ann Arbor Film Festival, 1973; Best Short Film, Bellevue Film Festival; Silver Hugo, Chicago Int'l Film Festival.

1973, 16mm, color/so, 5.5m, $12

Babobilicons by Daina Krumins

BABOBILICONS

"Daina Krumins's 1982 BABOBILICONS is a spectacular special-effects study of molds, mushrooms and similar vegetation." — Richard Shephard, *The New York Times*

"Daina Krumins's BABOBILICONS is a truly surrealist work in terms of both its process and product. Krumins takes time to make her films. It took her nine years to create this remarkable animated short, yet her method is in line with the surrealist affinity for chance operation. She cultivated slime molds on Quaker five-minute oats in her basement, planted hundreds of phallic stink-horn mushrooms, and put her mother behind the camera to film them growing. The results are sexual and bizarre. She combined ordinary objects — wall sockets, candles, and peeling paint — to get unnerving, dreamlike images. Porcelain fish jump through waves; mushroom erections rise and fall. Her Babobilicons — robotlike characters that resemble coffee pots with lobster claws — move through all this with mysterious determination. Anyone who orders 10,000 ladybugs from a pest control company to film them crawling over a model drawing room definitely possesses a sense of the surreal." — Renee Shafransky, *The Village Voice*

Awards: Bronze Hugo, Chicago Int'l Film Festival; Sinking Creek Film & Video Festival; Atlanta Independent Film Festival; SF Art Institute Film Festival.

1982, 16mm, color/so, 16m, $35

Videotape compilations for sale:

THE DIVINE MIRACLE AND BABOBILICONS

See film descriptions above.

1973/1982, VHS, color/so, 21.5m, $30 Home; $60 Other

PETER KUBELKA

MOSAIK IM VERTRAUEN

Born March 23, 1934 in Vienna, Austria. Independent filmmaker since 1952. A founder-member and curator of the Oesterreichisches Filmmuseum since 1963.

"Peter Kubelka is the perfectionist of the film medium: and, as I honor that quality above all others at this time (finding such a lack of it now elsewhere), I would simply like to say: Peter Kubelka is the world's greatest film-maker — which is to say, simple: see his films! ... by all means/above all else ... et cetera." — Stan Brakhage

1954-1955, 16mm, b&w/color/so, 16.5m, $75

ADEBAR

A reel of two prints.

"His films exist outside the art-as-a-game scramble. Each of his films is what it IS — and TO perfection ... and WITH, yes, feeling: but of such a nature as to render 'sentiment' a hard word or else a word hard to use in relationship. There is NO sentimentality in his works such as would divide the emotional and intellectual responses to them. Each WORKS, as he did work to make each one an expression of his whole being at the time of making and, thus, no two of his films are in any way alike — each film being as distinct from every other as any moment of a man's life may be if he lives it fully ... which is to say: to perfection!

"And his works are sound films. Here, at last, is a film-maker's ear that creates in contrapuntal accord with his eye in the making. He achieves this, too, thru his sense of the perfect — so much so that if, for instance, ADEBAR is projected even one frame out of sync the whole track becomes exceptional 'background music' but in no sense the experience of his making ... and if the projectioning is perfectly synced (the distance between gate and sound-reader exactly 26 frames) the experience is an indescribably new one for any with eyes and ears to see/hear it." — Stan Brakhage

1956-1957, 16mm, b&w/so, 1.5m, $20

SCHWECHATER

A reel of two prints.

My films give the greatest pleasure to those who know them by heart. All my films may be projected several times, in a row, but I would request you to project ADEBAR, SCHWECHATER and UNSERE AFRIKAREISE at least twice. ADEBAR and SCHWECHATER are available in reels containing the films twice and in reels containing the films five times.

Note: Reels containing the films five times available only from Film-Makers' Cooperative, NY.

"Peter Kubelka's films move with the rhapsody of precision. Nowhere else in cinema have I been so stuck to a sense of everything being just right; a unique pleasure to say the least. There are at present a multiplying number of films which use techniques similar to Kubelka's, and which attempt similar effects; but for all the experiment rampant now, his visions of absolute time transcend and show up all that is merely modern." — Ken Kelman

"The world he gives us is comprehensive and lucid ...." — P. Adams Sitney

"Kubelka's cinema is like a piece of crystal, or some other object of nature: it doesn't look like it was produced by man ...." — Jonas Mekas

1957-1958, 16mm, color/so, 1m, $20

ARNULF RAINER

"He has even created a film (called ARNULF RAINER) whose images can no more be 'turned off' by the closing of eyes than can the soundtrack thereof it (for it is composed entirely of white frame rhythming thru black inter-spaces and of such an intensity as to create its pattern straight thru closed eyelids) so that the whole 'mix' of the audio-visual experience is clearly 'in the head,' so to speak: and if one looks at it openly, one can see one's own eye cells as if projected onto the screen and can watch one's optic physiology activated by the sound track in what is, surely, the most basic Dance of Life of all (for the sounds of the film do resemble and, thus, prompt the inner-ear's hearing of its own pulse output at intake of sound).

"These films must, very truly, be seen and very truly seen and heard to be believed!" — Stan Brakhage

1958-1960, 16mm, b&w/frames/so, 6.5m, $35

UNSERE AFRIKAREISE

Museum of Modern Art, 1967: "New Cinema — An International Selection"

"UNSERE AFRIKAREISE is about the richest, most articulate, and most compressed film I have ever seen. I have seen it four times and I am going to see it many, many times more, and the more I see it, the more I see in it. Kubelka's film is one of cinema's few masterpieces and a work of such great perfection that it forces one to re-evaluate everything that one knew about cinema. The incredible artistry of this man, his incredible patience. (He worked on UNSERE AFRIKAREISE for five years; the film is 12 and a half minutes long.) His methods of working (he learned by heart 14 hours of tapes and three hours of film, frame by frame), and the beauty of his accomplishment makes the rest of us look like amateurs." — Jonas Mekas

1961-1966, 16mm, color/so, 12.5m, $60

PAUSE!

1977, 16mm, color/so, 12m, $75

Special Package: One-Man Show

Includes all above titles. This special package price is to encourage the showing of all my films together, in one evening.

1954-1966, 16mm, b&w/color/so, 48m, $200

GEORGE KUCHAR

LOVERS OF ETERNITY

A lonely, bohemian poet befriends the good, the bad and the ugly in this rooftop drama set in New York's lower East side of Eden.

1963, R8mm, color/sound on cassette tape, 30m (18fps), $60

CORRUPTION OF THE DAMNED

"Kuchar's films are overtly insane. Anyone who lived in such a world would be mad inside an hour. Perhaps the Marx Brothers might survive, but I doubt it. Godzilla, King of the Monsters, might have a better chance. But the utter insanity, the insanity of perverted cliche, is the genuine unwholesome appeal of Kuchar's outlook. CORRUPTION might seethe with violence and sex, the two most attractive things you can put on the screen, but beneath them a twisted outlook pervades. Something is very much wrong with the Kuchar world." — Leonard Lipton, *Berkeley Barb*

1965, 16mm, b&w/so, 55m, $100

HOLD ME WHILE I'M NAKED

"A very direct and subtle, very sad and funny look at nothing more or less than sexual frustration and aloneness. In its economy and cogency of imaging, HOLD ME surpasses any of Kuchar's previous work. The odd blend of Hollywood glamour and drama with all-too-real life creates and inspires counterpoint of unattainable desire against unbearable actuality." — Ken Kelman

"This film could cheer an arthritic gorilla, and audiences, apparently sensitized by its blithely accurate representation of feelings few among them can have escaped, rise from their general stupor to cheer it back." — James Stoller, *The Village Voice*

1966, 16mm, color/so, 15m, $40
VHS Sale: $35 Home; $45 Other

LEISURE

A dramatized social commentary with the horrifying impact of a three-hundred ton chunk of margarine.

"... a delicate and funny footnote." — James Stoller, *The Village Voice*

1966, 16mm, b&w/so, 10m, $20

MOSHOLU HOLIDAY

A special guest appearance by Canadian TV star Bill Ronald along with the massive presence of "Mrs. Bronx" herself, Frances Leibowitz, and her girlfriend Iris, make this film a must-see for travel enthusiasts and horror fans.

1966, 16mm, b&w/so, 10m, $20

COLOR ME SHAMELESS

Starring Bob Cowan, Gina Zuckerman, Donna Kerness.

This movie was made when I was a bit depressed which is nothing new, but also the main actor, Bob Cowan, happened to be depressed also and so we had a wonderful time working together. One of the actresses was also separated from her husband at this time and the movie solidifies into concrete the repressed desires of everyone who works with me, or more realistically, instead of concrete, the production becomes a frozen, brittle enema bag that slowly thaws and can only be appreciated along channels previously blocked by organic reality.

1967, 16mm, b&w/so, 30m, $60

ECLIPSE OF THE SUN VIRGIN

Starring Deborah-Ann and Edith Fischer.

I dedicate this film poem to the behemoths of yesteryear that perished in Siberia along with the horned pachyderms of the pre-glacial epoch. This chilling montage of crimson repression must be seen. Painstakingly filmed and edited, it will be painful to watch, too.

1967, 16mm, color/so, 15m, $40

ENCYCLOPEDIA OF THE BLESSED

ENCYCLOPEDIA OF THE BLESSED culminates my involvement with artist Red Grooms and Mimi Gross. It is a diary of our work as we head for the Pacific Ocean in a suicidal plunge for theatrical infamy. The film traces the construction of two craven images made in the likeness of myself by Grooms and Gross. Then it switches to the sandhills of Nebraska where fat cattle walk around. There the film explores Grooms' biggest construction, "The Chicago Installation." The film rolls relentlessly onward to the West Coast showing, for the first time on any screen, a theatrical production we three put in the University of California. It marks my directorial debut on the stage and Red Grooms' comeback after ten years of exile from live theatre.

1968, 16mm, b&w/color/so, 42m, $80

HOUSE OF THE WHITE PEOPLE

Cast: Donna Kerness, artist George Segal and his wife Helen, Walter Gutman.

Having nothing to do with racial tensions, HOUSE OF THE WHITE PEOPLE is actually a chunk of film removed from a bigger chunk called UNSTRAP ME. It is a documentation of George Segal creating the basic elements for one of his statues preceded by rare glimpses into his own private museum. Donna Kerness serves as his live model. Walter Gutman sits on a chair and walks around a bit, being that he produced the film.

Helen Segal, personifying the ageless saying, "behind every man there stands a woman," stands behind her man and also stands in front of him occasionally. The film is a unique invitation to view the hidden rituals of a famous artist and his infamous model, half naked, snowbound together on a lonely farm, with a silent wife and a notorious guest.

1968, 16mm, color/so, 16.5m, $40

KNOCTURNE

With Joyce Wieland, Frank Meyer and Bocko.

The rising moon is the main theme in this short movie of three people and an animal going about their nocturnal rituals. This movie is evidently part three of my trilogy that started with HOLD ME WHILE I'M NAKED and ECLIPSE OF THE SUN VIRGIN. It evidently is, since part three never really came out. This seems to look like it could be part three.

1968, 16mm, color/so, 10m, $20

UNSTRAP ME

Produced by Walter Gutman.

Starring Walter Gutman and a lot of women with a few elephants.

This film is my longest movie in color because someone else produced it. It has a lot of scenery and the soundtrack has a lot of sound. I went to Cape Cod, New Jersey and Florida and got drunk in most of those places because Walter drinks a lot and I had nothing else to do between shooting. The drunkenness did not affect my shooting but many people think that it did.

1968, 16mm, color/so, 77m, $110

THE MAMMAL PALACE

Starring Frank Meyer, Zelda Keiser, Donna Kerness, Hopeton Morris and many more.

The movie takes a rather negative look at things despite the fact that it was shot in reversal film. It depicts the turbulent relationships of disturbed individuals existing on various levels of an apartment house. Donna Kerness and her husband Hopeton Morris are lurid together and they are also pretty lurid when they're alone.

1969, 16mm, b&w/so, 31m, $60

PAGAN RHAPSODY

Starring Jane Elford, Lloyd Williams, Bob Cowan. With Donna Kerness, Brad Bell, John Collyer, Dave Somerset, Janine Soderhjelm, Phillip Weiner.

Since this was Jane and Lloyd's first big acting roles, I made the music very loud so it would sweep them to stardom. She once hurt Bob Cowan's back by sitting on it so this time I had her laying on his stomach.

Donna Kerness was pregnant during her scenes but her stomach was kept pretty much in shadow and it's not noticeable.

My stomach was the same as always except it contained more mocha cake than usual since that type of cake was usually around when I filmed in Brooklyn Heights.

Being that the picture was made in the winter, there are no outdoor scenes because it's too cold and when the characters have to suddenly flee a tense situation, it's too time consuming to have them put on a coat and gloves.

Originally not scheduled as a tragedy, things swiftly changed as the months made me more and more sour as I plummet down that incinerator shaft I call my life.

1970, 16mm, color/so, 23.5m, $60
VHS Sale: $40 Home; $50 Other

PORTRAIT OF RAMONA

This movie was made mostly in Brooklyn during some very hot and empty evenings. Since the evenings were so empty, Jane Elford, the star, urged me to get started making another movie (we had completed PAGAN RHAPSODY the year before). I said "okay," and launched her in a photographed series of telephone calls, not really knowing who was going to be on the other end. I was interested at the time in irrational, neurotic responses and so the heroine was put into unstable situations that I dreamt up because I was making a movie with a plot and there should be some action .... Many of the stars appear nude and all I can say is that because of the heat and the general, overall feeling of the film which is one of the usual desperation and explosive emotions, I couldn't see any other way of them playing it. The general tone of everything was ... "Why even bother to get dressed?"

The end result is (to me) a rather happy blend of cramped, dark apartments, pumpkin orange people and a lot of music. I sing the vocal to the PORTRAIT OF RAMONA theme at the end and it's rather frightening but I only meant to sing it with some gusto ... not in the way it turned out: like the final screams of a species doomed to extinction.

1971, 16mm, color/so, 25m, $60
VHS Sale: $40 Home; $50 Other

THE SUNSHINE SISTERS

"THE SUNSHINE SISTERS looks like a 1944 postcard that was shot in black and white, but colored with garish grease pencil reds, yellows and greens. Likewise, the film sounds like the scores of at least two-dozen grade B melodramas mixed together with an egg beater. The results are hilarious, ludicrous and incongruous — a love comic book of doomed women and handsome, nefarious young men caught in a web of dramatic cliches, pushed *ad absurdum*. Elvira Cartwright, dying of movie star disease, is seen alternatingly clutching her waning heart and being taken unfair advantage of in some of the most bizarre places imaginable. Sarah Cartwright wears a phony leopard skin jacket, pointy plastic sunglasses, and gold-toned sandals .... The sisters are played by Jan Lash and Ainslie Pryor. Musical compilation is by Bob Cowan." — program notes, Film Forum, New York

1972, 16mm, color/so, 36m, $65

DEVIL'S CLEAVAGE

"... George Kuchar's lovingly farcical re-creation of those (Forties and Fifties) melodramas, THE DEVIL'S CLEAVAGE, is a camp parody that sometimes directly steals from the genre, sometimes burlesques it, and often travesties it. As you might expect, it soon begins to mock all kinds of cinematic references, from Hitchcock to Preminger. But leave the exact details to pedants, laughter's the thing here .... Kuchar manages terribly well in terms of imagination and inventiveness, and just plain terribly in terms of such humdrum details of filming as using a light meter and tape recorder. Technical ineptness aside, we end up with a marvelous hybrid, as if Sam Fuller and Sternberg had collaborated in shooting a script by Tennessee Williams and Russ Meyer. Which is to say that excess is the most basic element of Kuchar's method, even when (almost paradoxically) it's an excess of cliche ('Such language! Bite your tongue!' 'Bite it for me ...').

"... Douglas Sirk tells us, 'Cinema is blood, tears, violence, hate, death, and love.' Kuchar reminds us that cinema, like life, is also bedpans, earwax, sleazy fantasy, ineptness, compromise, and laughter." — Chuck Kleinhans, Film Center program

1973, 16mm, b&w/so, 122m, $150

BACK TO NATURE

Scenes for this film were shot in Death Valley and Kings Canyon, Sequoia National Park. It's a love story of betrayal, a search for happiness, fulfillment and misery among nature's grandeur.

1976, 16mm, color/so, 10m, $20

A REASON TO LIVE

This film is about depression, although it's not that depressing. I suppose it has a message of faith and hope in it ... it does for me .... But then again my interest may not match yours. It was shot in San Francisco and in Central Oklahoma with a cast of one man and four women. Crushing emotions are indulged in against a massive meteorological background that brings inspiration and terror to the characters involved.

1976, 16mm, b&w/so, 30m, $60
VHS Sale: $40 Home; $50 Other

I, AN ACTRESS

This film was shot in ten minutes with four or five students of mine at the San Francisco Art Institute. It was to be a screen-test for a girl in the class. She wanted something to show producers of theatrical productions, as the girl was interested in an acting career. By the time all the heavy equipment was set up the class was just about over; all we had was ten minutes. Since 400 feet of film takes ten minutes to run through the camera ... that was the answer: Just start it and don't stop till it runs out. I had to get into the act to speed things up so, in a way, this film gives an insight into my directing techniques while under pressure.

1977, 16mm, b&w/so, 10m, $20
VHS Sale: $25 Home; $35 Other

KY KAPERS

KY stands for Kentucky ... where this film was shot. As a visiting artist at the University in Lexington, I involved a group of students in this improvised project. We shot it in five morning sessions from 9 AM to 12:30 PM. I did the photography, directing and story line. The story isn't really in a line as it loops, bends and stops throughout the 20-minute running time.

1977, 16mm, b&w/so, 20m, $40

WILD NIGHT IN EL RENO

This film documents a thunderstorm as it rages in full fury above a motel in May on the southern plains. There's sun, wind, clouds, rain and electrical pyrotechnics ... with perhaps a glimpse of a fleeting human figure. But only a glimpse.

1977, 16mm, color/so, 6m, $16
VHS Sale: $20 Home; $30 Other

FOREVER AND ALWAYS

A marriage on the rocks that hurts the heart almost as much as the colors hurt the eye.

"... a full color portrait of a break-up that comes closer than any other to being an operetta." — B. Ruby Rich

1978, 16mm, color/so, 20m, $40
VHS Sale: $40 Home; $50 Other

THE MONGRELOID

A man, his dog, and the regions they inhabited, each leaving his own distinctive mark on the landscape. Not even time can wash the residue of what they left behind.

1978, 16mm, color/so, 10m, $20
VHS Sale: $25 Home; $35 Other

BLIPS

An enigmatic movie that's like an enigmatic enema.

1979, 16mm, b&w/so, 30m, $60
VHS Sale: $40 Home; $50 Other

AQUEERIUS

Young men and women awash with the vital forces that gush forth from flaccid hoses or dribble relentlessly from turned-on nozzles.

1980, 16mm, b&w/so, 8m, $20

THE NOCTURNAL IMMACULATION

Two men, two women, one God and many devils. Add a pinch of vengeance and a dash of mental illness, let simmer with high ideals, then take a mouthful and hang over the railing.

1980, 16mm, b&w/so, 27m, $60
VHS Sale: $40 Home; $50 Other

YOLANDA

Starring Michelle Joyce in her first color film with me.

A film about a housewife obsessed with the idea of a large hairy creature, 12 feet tall, with big feet. Chronicles her eventual breakdown in no uncertain terms.

1981, 16mm, color/so, 22m, $50
VHS Sale: $40 Home; $50 Other

CATTLE MUTILATIONS

Against the background of a grisly mystery, four people face a growing sense of panic and uncleanliness. Part documentary, part "cartoon," part B movie, the film asks questions to which there don't seem to be any clear-cut answers.

1983, 16mm, color/so, 25m, $70
VHS Sale: $40 Home; $50 Other

MOM

Something for me to play and remember my mother by when she is not here to visit me: smiling, eating, walking around nice places that are filmed with a cheap lens so that you can't see the cracks and the dirt.

1983, S8mm, color/si, 15m (18fps), $40

X-PEOPLE

Part of the UFO series. The film deals with mystery people that are haunting the characters, who wander about and read material from books which have to do with mystery people. The characters interact with one another in somewhat unwholesome ways.

1985, 16mm, color/so, 25m, $60
VHS Sale: $40 Home; $50 Other

ASCENSION OF THE DEMONOIDS

Funded by the NEA.

A big, colorful tapestry about rumors that are in all of the previous UFO movies. A loose story line that weaves in and out of the UFO phenomenon.

1986, VHS, color/so, 46m, $55 Home; $65 Other

Note: The following films were all made at the San Francisco Art Institute and utilize production facilities and student input at that school:

THE DESPERATE AND THE DEEP

A husband and wife travel by ship to Egypt with their son and encounter the sinister as nature assaults their vessel with tempest and marital tensions. The extreme low budget of this film proved to be an asset.

1975, VHS, b&w/so, 21m, $40 Home; $50 Other

PRESCRITION IN BLUE

A female sex therapist throws herself into her work with wicked abandon and confronts the masochism of her 9-to-5 job ... with plenty of overtime.

1978, VHS, b&w/so, 20m, $40 Home; $50 Other

THE WOMAN AND THE DRESS

The script is from a 1940s drama about teenage rebellion in the world of fashion and parental intervention. The conflict in the plot is mirrored in the clash of colors chosen to decorate this tale.

1980, VHS, color/so, 14m, $30 Home; $40 Other

LA NOCHE D'AMOUR

Hollywood, where legends are born and souls die in the hell fire of licking tongues that aim to please where it hurts most.

1986, VHS, color/so, 18m, $40 Home; $50 Other

INSANITORIUM

The beast within and without makes an attempt to fuse with culture and the denizens of a Frankensteinian legacy.

1987, VHS, color/so, 28m, $40 Home; $50 Other

SUMMER OF NO RETURN

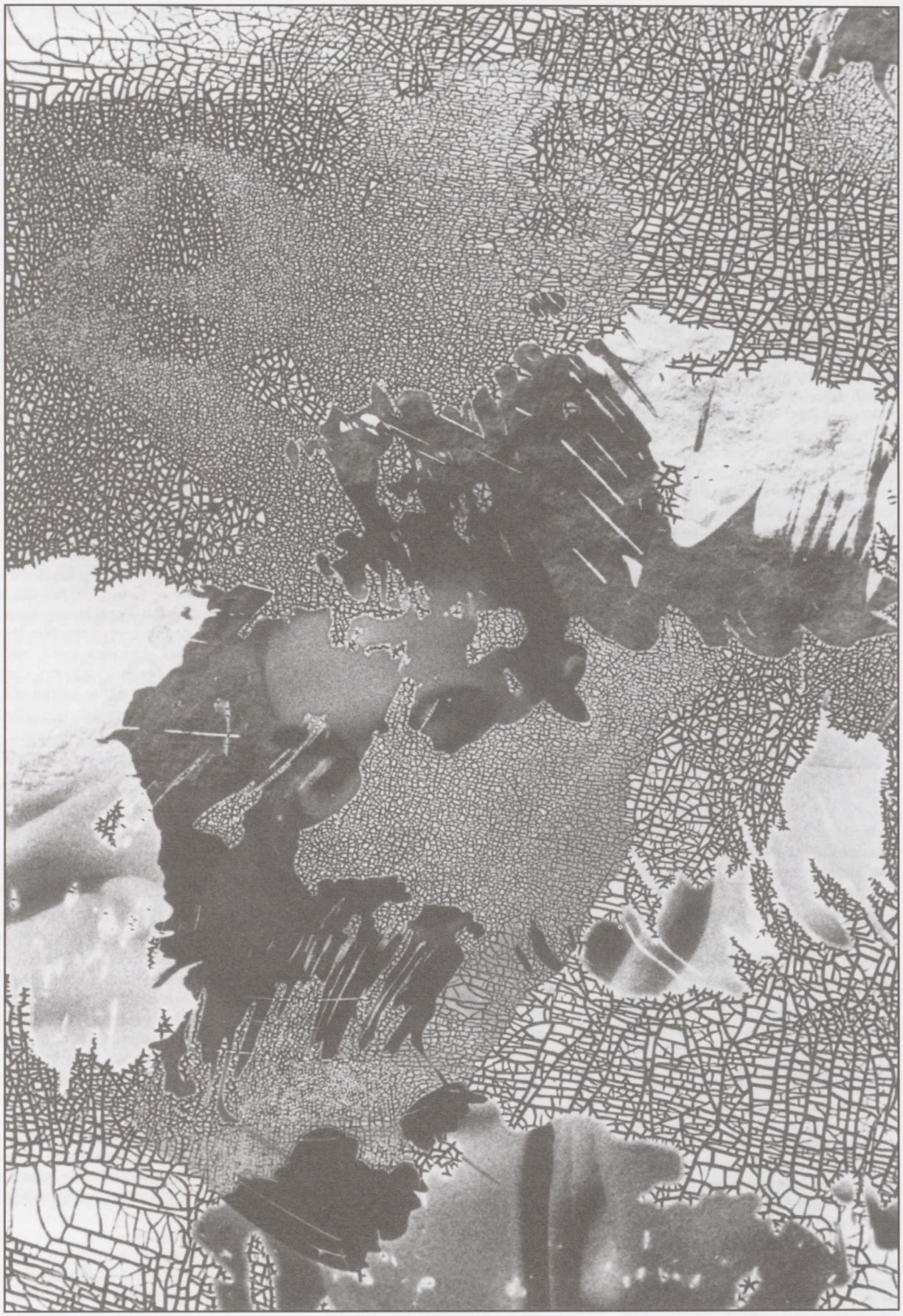
Can we ever retrace the steps it takes to progress downward to the meat-beaten path of our youth when not even Jehovah can jive to what we juke?

1988, VHS, color/so, 30m, $40 Home; $50 Other

LA VERBOTENE VOYAGE

This 45-minute production in black and white and also color was made with my film students and features an international and attractive cast of characters aboard an ocean liner of large dimensions. The ship eventually is torn apart with romantic intrigue and labor revolts and the few tattered, yet still attractive, survivors confront the dawn of a new and natural dominion.

1989, VHS, b&w/color/so, 45m, $50 Home; $60 Other



Untitled image contributed by Carl E. Brown

OWEN LAND

DIPLOTERATOLOGY

"His remarkable faculty is as maker of images ... the images he photographs are among the most radical, super-real and haunting images the cinema has ever given us." — P. Adams Sitney, *Visionary Film*

Awards: Yale Film Festival, 1968; Berkeley Film Festival; Kenyon College Film Festival, 1968.

1967, 16mm, color/si, 7m, $21

REMEDIAL READING COMPREHENSION

Two kinds of material are used: 1) Material in the tradition of the "psychodrama" or "personal film"; 2) Material of the sort used in industrial, educational, or advertising film. Questions are raised about the necessity of using acceptably "artistic" material to make a work of art, as well as about the relationships between "personal" and "impersonal" works.

"One of the ways that REMEDIAL READING COMPREHENSION works is in the degree of filmic distance which each image has in the film. Distance here refers to the degree of awareness on the part of the viewer that the image he is watching is a film image, rather than 'reality.' [Land's] film does not try to build up an illusion of reality, to combine the images together with the kind of spatial or rhythmic continuity that would suggest that one is watching 'real' people or objects. It works rather toward the opposite end, to make one aware of the unreality, the created and mechanical nature, of film." — Fred Camper, *Film Culture*

1970, 16mm, color/so, 5m, $20

WHAT'S WRONG WITH THIS PICTURE, PARTS 1 AND 2

"The first portion of this film is an old instructional film about being a 'good citizen,' presented intact; the second section is a color reconstruction of this black and white film by Land. The original film abounds in absurdities in both image and sound; [Land's] 'copy' is even more bizarre. Both are also extremely funny, and the humor is not totally without meaning: it comes out of the way that each line of dialog, each direction given, implies a situation or character so absurdly plodding as to be almost inconceivable. In [Land's] version he creates an additional paradox — one of depth — by matting out certain parts of the frame." — Fred Camper

Note: Parts 1 and 2 can each be rented separately for $20.

1972, 16mm, b&w/color/so, 10.5m, $40

NO SIR, ORISON

Orison means prayer. The title of the film is a palindrome, that is, it reads the same backward or forward. The film grew out of the attempt to create a structure around my first original palindrome, "no sir, orison," written while working on WIDE ANGLE SAXON. "No sir, orison" is the answer to a question. The question soon revealed itself to be: "what's this, meditation?" Someone is praying in the aisle of a ... church? No, a supermarket. The prayer, perhaps asking for God's mercy on those behind the evil practices of the "plastic" food industry — people who have substituted disease-producing non-nutritive products for the God-given plants that were intended for human food — is a silent protest against the supermarket and all that it represents: manipulation and exploitation of a gullible public to increase the wealth of a powerful elite. The next element to be added was the song, a reworking of an anonymous 17th century song "praising" tobacco. The film might have been entitled "Practical Solutions to the Problem of the Supermarket." The protagonist is played by an artist who calls himself Hermen Euticalcircle, with whom I have collaborated on several live performances.

1975, 16mm, color/so, 3m, $15

WIDE ANGLE SAXON

Earl Greaves is polishing the grille of his Cadillac Coupe de Ville. He used to work as an assistant cameraman for a television station. On one program there was an interview with "Lamb," a messianic Jewish folk duo comprised of Joel Chernoff and Rick "Levi" Coghill. Lamb's main purpose is to minister to Jews, that's why they use Jewish terminology like calling Jesus by his Hebrew name Yeshua. Earl isn't Jewish, but hearing Joel and Rick made him decide to read the gospels — and he is convinced .... Earl is troubled by the possibility that his own possessions might be a barrier between him and God. One evening he goes to a film showing at the Walker Art Center in Minneapolis. The film is long and boring, consisting of shots of red paint being poured on "a wide variety of objects," the last of which is a hotplate. Earl is so bored that his mind wanders all over the place. One of the places it wanders to is the realization that he is in fact too attached to his possessions, and he determines to do something about it ....

1975, 16mm, color/so, 22m, $66

NEW IMPROVED INSTITUTIONAL QUALITY: IN THE ENVIRONMENT OF LIQUIDS AND NASALS A PARASITIC VOWEL SOMETIMES DEVELOPS

A reworking of an earlier film, *Institutional Quality*, in which the same test was given. In the earlier film the person taking the test was not seen, and the film viewer in effect became the test taker. The newer version concerns itself with the effects of the test on the test taker. An attempt is made to escape from the oppressive environment of the test — a test containing meaningless, contradictory, and impossible-to-follow directions — by entering into the imagination. In this case it is specifically the imagination of the filmmaker, in which the test taker encounters images from previous Land films .... The test taker is "initiated" into this world by passing through a shoe (the shoe of "the woman who has dropped something") which has lost its normal spatial proportions, just as taking the test has caused the test taker to lose his sense of proportion. As he moves through the images in the filmmaker's mind, the test taker is in a trance-like state, and is carried along by some unseen force .... At the end of the film the test taker is back at his desk, still following directions. His "escape" was only temporary, and thus not a true escape at all.

1976, 16mm, color/so, 10m, $30

ON THE MARRIAGE BROKER JOKE AS CITED BY SIGMUND FREUD IN WIT AND ITS RELATION TO THE UNCONSCIOUS OR CAN THE AVANT-GARDE ARTIST BE WHOLED?

"ON THE MARRIAGE BROKER JOKE ... turns upon an opposition of Freudian analysis and Christian hermeneutics .... Two pandas, who exist only because of a textual error, run a shell game for the viewer in an environment with false perspectives. They posit the existence of various films and characters, one of which is interpreted by an academic as containing religious symbolism. Sigmund Freud's own explanation is given by a sleeper awakened by an alarm clock." — P. Adams Sitney

1977-1979, 16mm, color/so, 18m, $54

MARK LAPORE

THE SLEEPERS

Memory, as well as the residue of information in text and film from Sudan, led me to make THE SLEEPERS in order to resolve the impression that the third world is present in the first world as an idea and a condition. THE SLEEPERS is a film about how notions of culture are often defined by information received indirectly — information that frequently violates the particulars of people and place and makes questionable one's ability to portray specific individuals as representatives of culture. THE SLEEPERS concludes with a description of an African girl cleaning up after a meal being read over the image of a red storefront in New York's Chinatown. Time and space contradict, then collapse to suggest a new third world city; a city of the imagination, where rural Sudan, China and Manhattan exist simultaneously.

1989, 16mm, color/so, 16m, $40

A DEPRESSION IN THE BAY OF BENGAL

A DEPRESSION IN THE BAY OF BENGAL is a 28-minute color film shot while on a Fulbright Scholars Fellowship to Sri Lanka in 1993-1994. I went to Sri Lanka with the idea that I would remake Basil Wright's and John Grierson's 1934 documentary *Song of Ceylon*. After spending three months there I realized just how impossible that would be. Wright's film was formally innovative and visually brilliant but his experience was not to be revisited. Each of the places he filmed still exist, but thirteen years of ethnic war have colored the way in which those places can be portrayed. I have made a film about travelling and living in a distant place which looks at aspects of daily life and where the war shadows the quotidian with a dark and rumbling step.

This film is both diaristic and metaphorical, both on account of my observations of everyday life as well as an indirect record of the war and of the tense atmosphere which permeates life there. The overwhelming sensation in the film is that of both physical and metaphorical distance: the distance between the traveler and Sri Lankans, the miles traveled as indicated by the persistent sound of trains, the distance between the camera and the subject, time as distance as evoked both by the historical footage and the notion of trains as a nineteenth century mode of transport, and by the black leader at the close of the film over which an article about an explosion in Sri Lanka is read. Past experience, whether local or far away, exists only in the mind and for the duration of the last three minutes of the film, mental images are the ones that play on the screen.

Exhibition: Between Heaven and Earth, SF Cinematheque, 1994*; Conspiracies, NY, 1994*; Context, NY, 1996*; Massachusetts College of Art, Boston, 1996; Cineprobe, Museum of Modern Art, NY, 1996; SF Cinematheque, 1997; University of Colorado, Boulder, 1997.

**Shown as work in-progress*
1996, 16mm, color/so, 28m, $90

THE FIVE BAD ELEMENTS

"A dark and astringent film that allows the filmmaker's personal subconscious drives and the equivocal bad conscience of ethnography to bleed through into overall content. ... The hand held camerawork and the particular leverage of THE FIVE BAD ELEMENTS both pushes and works against LaPore's previous tendencies in order to create compound fractures of potent abbreviations and overextended unexpurgated scenes in which sight is caught actively probing or transfixed in seeming paralysis. By interrupting already truncated and mysterious unmoored images with sections prolonging the durations and decay time of images normally torn from our sight, LaPore offers not provocation or obsession as much as permission to travel deeper into the image. The image as it pertains to actual experience — not only a filmic event or an approximate residue. That stands in for something else as all images do. Refusing to satisfy curiosity with information, LaPore frustrates the usual complicities between image and documentary fact by dealing with representation as an execution of likeness, while still reckoning with the standard exchange rate of the image in its metaphoric fidelity to the real, the elusive and the tangible aspects to the image. LaPore's audacities are almost camouflaged by his refined sense of restraint, his austerity and lyrical contemplativenes. ... By building the film on normally inadmissable evidence, telegraphed inferences, metaphoric leaps and omissions, damaged testimonies and scattered remains, the film fabricates an impeccable and elegant architecture from a materially incomplete and unsound body. In the fragmented corpus of human beings and continents which is THE FIVE BAD ELEMENTS, LaPore has created a film which itself acts as an absorbent object, a kind a metastatic sin eater that aims at expiation through its own contamination, redistributing poisons into a netherworld that still clearly resides at the core of its own physical and visible existence." — Mark McElhatten

Exhibition: Millennium Opium Den Group Show, NY, 1992*; Opium Den Group Show, NY, 1993*; Burning in the Gate, American Museum of the Moving Image, NY, 1994*; NY Film Festival, NY, 1997.

** Shown as work in-progress*
1997, 16mm, b&w/so, 32m, $90

STANDISH LAWDER

RUNAWAY

"Lawder achieves the perfection of all his techniques in a small six-minute film called RUNAWAY, in which he uses a few seconds of cartoon dogs chasing a fox. By stop motion, reverse printing, video scanning, and other techniques, by manipulating a few seconds of an old cartoon, he creates a totally new and different visual reality that is no longer a silly, funny cartoon. He elevates the cartoon imagery to the visual strength of an old Chinese charcoal drawing." — Jonas Mekas, *The Village Voice*

"A classic of modern cinema. A penetrating examination of undercurrents in film visualization. In short, a terrible film based on a bad joke." — Tom DeWitt

"A kind of anti-film which illustrates the endless idea of a film being eternal — the loop, the cycle, the motorcycle, the motor mechanism of, in this case, running dogs. Running in such a loop that it becomes self-destructive. The anti-film, which is in a way to say, 'I am for film!'" — Stan Vanderbeek

"... a delightful piece of madness ... a modern *Ballet Mecanique*." — Herman G. Weinburg

Exhibition: 16th Int'l Oberhausen Short Film Festival, 1970

1969, 16mm, b&w/so, 6m, $15

CORRIDOR

Music by Terry Riley. Sound for prologue by Stan Lawder.

CORRIDOR took two years to make. It is my best film.

"... an extraordinary exercise in visual polyphony ... the pyrotechnic surface is exfoliated with Hegelian relentlessness from an elemental formal core ... the many are no less the many for being inescapably the One." — Sheldon Nodelman

"CORRIDOR is a marvelous meld of music and cinematic tension that maintains a visual excitement throughout with its constant exploration of hori-

zontal and rectilinear patterns, chiaroscuros and deep grains, pulsating double and negative exposures, and constant tracking shots of a nude figure standing at the end of a long, close corridor. A first-rate piece of work that has to be seen to be appreciated. CORRIDOR is a film of which any filmmaker would be rightly proud." — James Childs, *New Haven Register*
1968-1970, 16mm, b&w/so, 20m, $30

NECROLOGY

"In NECROLOGY, a 12-minute film, in one continuous shot he films the faces of a 5:00 PM crowd descending via the Pan Am building escalators. In old-fashioned black and white, these faces stare into the empty space, in the 5:00 PM tiredness and mechanical impersonality, like faces from the grave. It's hard to believe that these faces belong to people today. The film is one of the strongest and grimmest comments upon the contemporary society that cinema has produced." — Jonas Mekas, *The Village Voice*

"Several short films (at the Ann Arbor Film Festival) seemed notably successful in the creation of special effects. Among these was NECROLOGY, by Standish Lawder, an eleven-minute panning of the camera down what seemed an endless stairway, upon which people stood motionless and glum. These circumstances, plus the constant idea of the title, gave a haunting suggestion of people on their eventless way to hell. I was told later that the film was made with a stationary camera trained on a down escalator, and then the film was run backwards. A long, humorous 'cast of characters' at the end ... seemed to me to destroy a desirable mood, but it certainly pleased the crowd ...." — Edgar Daniels, *New Cinema Review*

"Without doubt, the sickest joke I've ever seen on film." — Hollis Frampton

Collection: Museum of Modern Art, NY
1969-1970, 16mm, b&w/so, 12m, $25

DANGLING PARTICIPLE

Organ Music by Bruce Lieberman.

Made entirely from old classroom instructional films, DANGLING PARTICIPLE offers a wealth of practical advice on contemporary sexual hang-ups and where they come from.

"The funniest underground film I've ever seen." — Sheldon Renan

"Dynamite!" — Gene Stavis

Award: Honorable Mention, Bellevue Film Festival
1970, 16mm, b&w/so, 18m, $30

ROADFILM

Music by the Beatles.

A spectacularly silly film of animated outrageousness. Why not do it in the road?

Award: Ninth Foothill Int'l Independent Filmmakers' Exposition, 1970
1970, 16mm, color/so, 2m, $8

COLORFILM

"COLORFILM is the ultimate consummate self-referential film, in color yet!" — Henry Kissinger
1972, 16mm, color/so, 3m, $10

RAINDANCE

RAINDANCE plays directly on the mind through programmatic stimulation of the central nervous system. Individual frames of the film are imprinted on the retina of the eye in a rhythm, sequence, and intensity that corresponds to Alpha-Wave frequencies of the brain.

RAINDANCE becomes an experience of meditative liberation beyond the threshold of visual comprehension. Vision turns inward. The film directs our mental processes, controlling how we think as well as what we see. Images fuse with their afterimages, colors arise from retinal release of exhausted nerve endings, forms dance across short-circuited synapses of the mind.

RAINDANCE was made entirely from a scrap of found footage taken from an old animated cartoon representing a sheet of falling rain. The cartoon was called, "The History of Cinema."
1972, 16mm, color/so, 16m, $30

CATFILM FOR KATY AND CYNNIE

Made for Intercat '73, Pola Chapelle's Cat Film Festival in New York.
1973, 16mm, color/si, 4m (18fps), $18

REGENERATION

"REGENERATION came out of a five-year incubation period of cogitating on the irreversibility of certain life events. A fine piece." — S. Samuel Gooch
1980, 16mm, b&w/so, 3m, $15

CONSTRUCTION JOB

CONSTRUCTION JOB is a treasure chest of bizarre and amusing footage from the turn of the century to the present ... a compendium of images of my affection.
16mm, b&w/so, 6m, $10

ELEVEN DIFFERENT HORSES

Made from some footage I shot on a family vacation way back in 1949. It features my brother Doug and a horse whose name I've forgotten. A circular cybernetic study film.

"A visual statement of compelling subtlety." — James Broughton

Collection: Museum of Modern Art, NY.

Award: Indiana State University Film Festival, 1970
16mm, color/so, 4m, $10

INTOLERANCE (ABRIDGED)

The first in a series of instant classics, INTOLERANCE (ABRIDGED) is a precise reduction of D.W. Griffith's famous film of 1916. Its regular screening time of over two hours is compressed here to ten minutes.

The film was created on a homemade optical printer automatically programmed to double-print every 26th frame. The resulting condensation of the original is a blitz of images which, despite their velocity, still conveys the essence of Griffith's narrative line, composition, editing and even camera-work.

Recommended for all students of film-making and film history.
16mm, b&w/si, 10m (16fps), $10

DAVID LEBRUN

TANKA

Original score by Ashish Khan (sarod), Buddy Arnold (saxophone, clarinet, flute), Pranesh Khan (tablas) and Francisco Lupica (percussion).

Tanka means, literally, a thing rolled up. The film, photographed from Tibetan scroll paintings of the sixteenth to nineteenth centuries, is a cyclical vision of ancient gods and demons, an animated journey through the image world of the *Tibetan Book of the Dead*.

"With his dazzling TANKA David Lebrun has filmed a series of Tibetan paintings of mythological subjects and then programmed his footage into an optical printer to create the illusion of animation. The dazzling, vibrantly colored result is a series of dancing gods, wild revels, raging fires and sea battles between monsters." — Kevin Thomas, *The Los Angeles Times*

"An extraordinary film." — Melinda Wortz, *Art News*

Tanka by David Lebrun

"TANKA is brilliantly powered by the insight that Tibetan religious paintings are intended to be perceived not as in repose but as in constant movement. The water and flowers seem to dip and sway, the birds to fly and the god to move his arms sinuously." — Edgar Daniel, *American Film*

16mm, color/so, 9m, $20
VHS Sale: $30 Home; $70 Other

JACKIE LEGER

SOME INCOMPETENT SHORTS

GEE WIZ

A spoof on show biz and the pitfalls of performing. Features Barbie as a toppling singer that can't get her stage act together.

Exhibition: First (and last) Festival of Cully, Switzerland, 1985

1985, S8mm, color/so, 3m, Inquire

I CRIED A TEAR

A joke on performance and show biz. Again Barbie tries her hand at making a successful stage act.

1985, S8mm, color/so, 3m, Inquire

STRANGERS IN THE NIGHT

A pun on romance using America's perfect couple, Barbie and Ken. Mixed media techniques with a mixed soundtrack.

1985, 16mm, 16mm, color/so, 3m, Inquire

RECKLESS!

RECKLESS! is a rockabilly calamity that banters with the French "nouvelle vague" style of the '60s ... in particular Breathless. Gags from Elvis musicals also show up.

Mickey, a French Elvis look-alike, longs to go to America, the so-called "land of opportunity." He steals a car to get there and tries to pick up Patti, his punk girlfriend, along the way. He wants to go to Detroit — Motor City while she wants to go to Germany with her dog Graffiti. Needless to say, Patti tries to outsmart him, steal his car and money too! They prove in the end that opposites do not attract.

The music is rare '50s rock 'n' roll.

Exhibition: Edinburgh Film Festival, 1986

Note: French with English subtitles.
1986, 16mm, b&w/magnetic sound, 70m, $120

PSYCHOKILLERS!

PSYCHOKILLERS! is a psychobilly farce that quips with cheap horror classics, in particular *The Cabinet of Dr. Caligari*. Gags from American horror films are also used.

Shorty, a punk heroine, falls into a strange work of real-life horror scenes. In an average day she meets carnivorous plants, giant bean pods and a few living brains. She thinks something in town isn't "right." She tries to warn her friends that danger is around the corner, but no one listens until one day ....

The music is pure psychobilly.

Exhibition: Locarno Film Festival; Montreal Festival of New Cinema, 1987.

Note: In French with English subtitles.
1987, 16mm, b&w/magnetic sound, 70m, $120

ROCK N ROLL GIRLS!

ROCK N ROLL GIRLS! is both a musical disaster and a take-off on Marx Brothers absurdist comedies. Gags from Olsen & Johnson are also used.

The "Rayettes" are just about the worst girl group in New York but still spend all their time trying to get back-alley jobs in the club circuit. On the road to success, they meet an array of characters that help or hinder them: Smoothplay — a doo-wop DJ, Flywheel — a wheeler-dealer, and Angel Baby — a rival singer. Their goal is to make money to put on shows and pay the rent.

Using the Lower East Side of New York as a location, the film includes local celebrities from the by-gone days of the underground music circuit. It also keeps a flavor of old comedy by using outdated mattes and editing methods.

1989, 16mm, b&w/so, 75m, $120

IRINA LEIMBACHER

MOTHER TONGUE

MOTHER TONGUE juxtaposes textured layers of imagery and sound to call forth the generational and cultural conflict in a mother-daughter relationship. Manipulated home movie footage of the child collides and intermeshes with the mother's voice in an experimental evocation of the childhood experience of a first-generation American.

Awards and Exhibition: Honorable Mention, Golden Gate Awards, SF Int'l Film Festival; Honorable Mention, Humboldt Int'l Film Festival; SF State Film Finals; WOW Women's Film Festival, NY; Film Arts Festival, SF; Women in the Director's Chair, Chicago; Pacific Film Archive; Roxie Theatre, SF; UC Theatre, Berkeley; Millennium, NY.

1991, 16mm, color/so, 4m, $20

CHARLES I. LEVINE

PEACHES AND CREAM

Assisted by Paul Morrissey. Music by Louis Niciagna.

"The collage paintings of Stanley Fisher: sin, sex, and gore blaring across the screen." — P.M.

"PEACHES AND CREAM, which closes in on the paintings and gets rid of the spectators' distance, is a spectacular success. The camera supplies visual movement to these spatially static canvases. Something is happening — never mind if it's art. For five minutes or so one can tap one's foot to the music and look." — *Arts Magazine*

1964, 16mm, color/so, 5.5m, $20

SHOOTING GUNS

In documentary style, an excerpt from an unfinished movie. This film shows Jonas Mekas directing a sequence from his feature, *Guns of the Trees*.

1966, 16mm, b&w/si, 8m (16fps), $20

SI SEE SUNNI

Original music composed by Richard Felciano.

A portrait of Sunni, a modern mystic with a BA from Vassar and an MA from Harvard. Her past told with the Tarot cards. She is also publisher/editor of *Filmmakers' Newsletter*.

1967, 16mm, color/so, 7m, $22

SIVA

A realization of the Hindu God, a cinematic tone poem.

Prize-winning film.

1967, 16mm, color/so, 2m, $8

THE SOUND OF CHARTREUSE

Surrealist dream incorporating a sequence from a 1929 Paramount musical.

1967, 16mm, b&w/color/so, 19m, $40

APROPOS OF SAN FRANCISCO

(After or for Jean Vigo) with Ben Van Meter. Sound recording by Bob Cowan.

A study in visual rhythms and structure, using the same basic element repeated with variations.

Exhibition: SF Int'l Film Festival; Sorrento Film Festival, Italy; Tampere Film Festival, Finland.

1968, 16mm, b&w/color/so, 4.5m, $20

BESSIE SMITH

A cinematic tribute to the late blues singer Bessie Smith, with Bessie Smith as she appeared in the 1929 film *St. Louis Blues* and songs sung by her as well as a commentary read by Joseph Marzano.

"It's the best film I've seen this year .... A masterpiece." — Lenny Lipton, *Berkeley Barb*

Exhibition: NY Film Festival; SF Int'l Film Festival; Oberhausen Film Festival; Sorrento Film Festival, Italy.

1968, 16mm, b&w/so, 13.5m, $40

HORSEOPERA

Sound recording and mixing by Bob Cowan, including the work of: Edwin S. Porter, Wm. S. Hart, John Ford and many others.

I have used individual shots as loops to achieve a visually harmonic form, in which a variation of particular actions is made to produce a rhythmic structure .... The whole panorama of the winning of the West is at hand from horse and wagon to great railroad locomotives that charge across the plains and mountains relentlessly, always watched by the Indians.

Stereotyped characters and actions are transformed and become larger than life, building blocks for a plastic mosaic. Epic conflict is in motion between good and evil ... the bad guys kill, rape and plunder both the land and the people, nothing is beneath them and they will not let anyone stand in their way. Their greed is unquenchable.

"HORSEOPERA is an original and interesting film ...." — Vincent Canby, *The New York Times*

"Cerebrally engrossing — near perfect." — Aaron Hauptman, *Queens College News*

Award: Kenyon College Film Festival, 1971

1970, 16mm, b&w/so, 24m, $70

STEPS

Music: Charles I. Levine; Sound recording: Bob Cowan.

Dedicated to Fernand Leger on the fiftieth anniversary of his film *Le Ballet Mecanique*. STEPS incorporates the loop used in *Le Ballet Mecanique* by Fernand Leger with a new loop, to make visual rhythms.

Award: Honorable Mention, Bellevue Film Festival, 1976

Exhibition: Anthology Film Archives; Millennium, NY; Chicago Art Institute.

1976, 16mm, color/so, 12m, $30

SAUL LEVINE

QUEEN OF NIGHT
GOTTA BOX OF LIGHT

Starring Vivian Kurz, with Ivan Cohn, Andrew Meyer and Rene Richard.

A Cambridge-Boston night scene.

1965, 16mm, color/si, 4m (18fps), $10

SALT OF THE SEA

Founded under water ... all at sea ... made at land.

1965, 16mm, color/si, 4m (18fps), $10

WEND-O

A winding dance wandering to the west.

1964-1967, 8mm, color/si, 3m (18fps), $10

SAUL'S SCARF

Free for benefits and free showings.

we turning in side
take it without them
it closes
Castles color
You must pass through it
before it closes
open unstolen
stop
it closes
castles color
the before turning
prism
face the kiss
half a beat time delay
in image
behind the cloth
the rainbow bridge
the rainbow bridge

— Erik Kiviat

1966-1967, 8mm, color/si, 21m (18fps), $40

TEAR/OR

Seeing at a distance through the burning
silk
may
the violence
grow between their eyes
in heaven

— Erik Kiviat

1966-1967, 16mm, color/si, 3.5m, $10

CAT'S CRADLE HARP WIND LOCK HEART

Cats cradle harp wind harp lock
As silk of speech and moire between the lines
Tuning the harp up to pitch
String broke if I told a lie
Call of the sun rose Chords of the king
Retaining the lyrics of memory
A sound heard from the stone like a harp string breaking
Dangling lock. Did I forget here
Love woke
Early as the knot in the grain

— Erik Kiviat

1967, 16mm, color/si, 6m, $12

SARAFREE

SARAFREE SARAFREE film dancing in the street in the sky free film Dance Sing with the grass.

As long as men make war let us lie down and sing with the grass.

1968, 8mm, color/si, 3m (18fps), $5

STAR FILM

STAR FILM stars a hand-made emulsion.

16fps or 18fps is the preferred speed unless the projector is significantly brighter at 24fps.

1968-1971, 16mm, color/si, 15m (18fps), $35

THE BIG STICK/AN OLD REEL

"THE BIG STICK/AN OLD REEL ... intercut[s] two Charlie Chaplin shorts centering on policemen with newsreel footage of police crowd control and street fighting. Levine questioned the social implications of media, not only by making temporal, aesthetic and contextual comparisons of his sources, but by presenting this discomforting ragout in a film gauge whose cost, availability and mobility make simply working it an intrinsically political gesture. Levine also understood how to use very fast cutting in old-style 8mm, a difficult task in that the splice is in the middle of the frame. A cut is therefore void of illusion, and in fact threatens to obliterate a weak image ....

"... Levine's adroit use of graphic action from the newsreels and close-ups from the shorts changed the rapid cuts from awkward stumbles to almost profound superimpositions." — James Irwin, *Artweek*

1967-1973, 16mm, b&w/si, 17m (18fps), $30

MEMORIAL DAY PORTRAYAL

With Marjorie Keller, Kathy De Zengotida and Rick Needham.

A portrait of a get-together of friends and comrades, a struggle with the past to be present.

1975, 16mm, color/si, 7.5m, (18fps), $15

NOTES OF AN EARLY FALL (PART ONE)

[NOTES] was mostly made in Binghamton in 1976 — a warped record constructed out of visits to the zoo, relatives and various locations. Appearances by obsessive birds, caged bears and hungry rams.

"Certain shots are very evocative, such as a long shot of a group of people sitting on a park bench, one person playing a song on a recorder. The sound of the music, its fragility, is matched by the distance of the shot, lending a feeling of precariousness to the moment. There is a repeated shot of a warped record playing, with the same musical phrase endlessly repeated. The shot is an interior one, with the lighting casting a golden glow on the scene. The warped repetitions begin to reverberate with suggestions of frustrations." — Daryl Chin, *The Soho Weekly News*

"His first talkie, NOTES OF AN EARLY FALL is a characteristically raw work that parlays even the sound of microphone rumble into a formal element. Featuring a lengthy sequence devoted to the dance of an outrageously warped record, and a cameo appearance by a malfunctioning TV set, the forty-minute film suggests an entropic, melancholy *Ballet Mecanique*." — J. Hoberman, *Homemade Movies*

1976, S8mm, color/so, 33m, (18fps), $70

CHARLATAN

Lying behind the Seer's Dance.

1976-1977, S8mm, color/si, 20m (18fps), $35

NOT EVEN A NOTE

An elliptical light journey.

1978, S8mm, color/si, 1.5m, (18fps), $5

TIME TO GO TO WORK

Rap with conductor enlightens a Conrail trip, New Haven to New York.

1978, S8mm, color/so, 11m (18fps), $20

BOPPING THE GREAT WALL OF CHINA BLUE

"A portrait of disc jockey Mai Cramer, filmmaker Dan Barnett, and Levine himself. The film cuts between Cramer talking, Barnett working and touring China and Levine engaged in the routines of his life. Incorporated into the portrait are shots of an astronaut floating in space, clouds passing and Chinese women performing their daily exercise. As vast space and clouds float by, the film mixes daily routines, foreign locales and the expanse of the universe in a work of cinematic music and dance." — Marjorie Keller, program note, Collective for Living Cinema, 1983

1981, S8mm, color/so, 6m, $10

RAPS AND CHANTS, PART I

1981, S8mm, color/so, 12m (18fps), $24

RAPS AND CHANTS PART II

"RAPS AND CHANTS is also without the typical cataract of cuts. The first part is a man's monologue about a grueling LSD adventure (even the image is a washout), and the second is the portrait of a woman, gleefully milking cacophony from a tape recorder by rapidly playing with the buttons. It is an essay in the filmmaker's twofold aesthetic: the roughness and punch of experience remains without cosmetics, unsentimentalized, uninterpreted; instead, the material of its transmission, image, and sound, becomes the field of cathartic, nervous play, a wild Hasidic dance." — P. Adams Sitney, *The Village Voice*

"The filmmaker and collagist John Broderick tells (and sings) a story of a remarkable acid trip and the filmmaker, painter and collagist Caroline Avery laughingly plays a jazz tape recorder." — Marjorie Keller

1981, S8mm, color/so, 14.5m (18fps), $30

Note: Both parts of RAPS AND CHANTS may be rented together for the special price of $50.

NEW LEFT NOTE

"Levine's rapid fire cutting has never found a more appropriate subject than in NEW LEFT NOTE, his film on the anti-war, anti-racist, and women's liberation movements of the early 1970s in America. NEW LEFT NOTE represents a synthesis of ideas that Levine sought to inject into a much-divided movement. The 'Free Bobby Seale' demonstrations in New Haven (Levine's home town) in 1970 is put into context through the

editing .... At the time of shooting, Levine was the editor of *New Left Notes*, the national newspaper of SDS (Students for a Democratic Society). He was unilaterally committed to the movements he filmed but beleaguered by the leadership of the organization for his non-sectarian views. ... [NEW LEFT NOTE] is a study of radical politics in radical film form." — Marjorie Keller

"The life he records is a jumble of demonstrations, fused with the kaleidoscopic fury of memory; its brief reprises include a catnap in the back of a car and a glimpse of a zoo. His incessant, chaotic outpouring of political energy seems less geared to a naive notion of bettering the world than to a perpetual pressure to keep it from getting worse." — P. Adams Sitney, *The Village Voice*

1968-1982, 16mm, color/si, 26m (18fps), $52

BREAKING TIME

In the fall of 1977, I returned to the New Haven area to live with my parents and aunts after being unemployed for a year. I resumed working in my father's gas station and small used-car lot as both a service attendant and driver of cars between New York and New Haven.

BREAKING TIME is a four-part work made up of four separate films on three reels. Each film is a complete work itself and may be shown separately. I feel that together they make a different work.

The return to my home allowed me to look back on the working people and places of my childhood with the eyes of an adult. It was a continual struggle to make a past present and I was only able to complete [the series] after I left the area. The work also reflects my experiences in the past working as a traffic surveyor and the automotive and petroleum base of the culture I grew up in.

PART 1: MORTGAGE ON MY BODY

Stations throughout Connecticut and even New York City. Riding around with my father and back to the gas station.

1978-1983, 16mm, color/si, 23m (18fps), $60

PART 2: ARRESTED

Mainly a portrayal of my father, the blizzard of 1978 and the summer and spring.

1977-1983, 16mm, color/si, 4m (18fps), $15

PARTS 3 AND 4: LIEN ON MY SOUL AND PORTRAIT NOT A DREAM

LIEN ON MY SOUL is a cityscape of New Haven shot from an East Rock park. Includes the 4th of July, a wedding, lovers, bikers, kids — an ecological meditation.

PORTRAIT NOT A DREAM: My mother's cry of rage.

Note: Both films are on the same reel.
1978-1983, 16mm, color/si, 21m (18fps), $60

Special Package: BREAKING TIME
1978-1983, 16mm, color/si, 51m, $110

NOTE TO POLI

"A note to the filmmaker Poli Marechal 'about' penetration: matter and light, substance and smoke. Images of drinking coffee and having sex evaporate as smoke is blown into a shaft of light on a refrigerator." — Marjorie Keller

"NOTE TO POLI, part of a series of intimate 'notes,' represents a burst of sexual energy as the prelude to a cigarette in the sunlit kitchen, as if the balancing of eros and narcosis precluded the intervention of splicing." — P. Adams Sitney, The Village Voice

1982-1983, S8mm, color/si, 4m (18fps), $12

UNEMPLOYMENT PORTRAYAL

1974-1983, 16mm, color/si, 4m (18fps), $10

A BRENNEN SOLL COLUMBUSN'S MEDINA

The third tune of A FEW TUNES GOING OUT. A Memorial Day Parade of songs, histories, cross conversations and interchangeable parts.

1976-1984, S8mm, color/so, 15m (18fps), $35

DEPARTURE

Film tangents departures. The Susquehannah River, Marilyn Aigen, Dan Barnett, Elaine Johnson, Lee Brown, bridges, Marjorie Keller, Zack Bowen, Cliff Clark, David Marck, flying horses, Saul Levine and many others appear in this film.

1976-1984, S8mm, color/so, 30m (18fps), $60
VHS Sale: $30 Home; $100 Other

SHMATEH II

With Randal Wells and Anita Zlobro.

1983-1984, S8mm, color/so, 1.5m (18fps), $10

SHMATEH III

A breeze.

1983-1984, S8mm, color/so, 3.5m (18fps), $10

Note: Both Shmateh II and Shmateh III may be rented together for the special price of $15.

SUBMISSION

Made with Mark LaPore.

A confrontational rant addressed to the judges of the films entered in a Super 8 competition at No Exit. Both Mark and I were surprised when not only was it shown at the festival but it generated much laughter and angry conversation.

1988, S8mm, color/so, 5m, (18fps), $10

NOTES AFTER LONG SILENCE

"In title and content NOTES AFTER LONG SILENCE directly alludes to Levine's '60s protest film, NEW LEFT NOTES, as well as to the SDS newspaper of the same name he once edited. It's also a startling companion piece to Oliver Stone's *Born on the Fourth of July*. If Stone is ultimately ambivalent about Vietnam, Levine is not. A nameless vet in *Fourth of July* greets Tom Cruise's paraplegic Ron Kovic with 'Just what we need, another limp dick.' In NOTES AFTER LONG SILENCE, ugly, ruddy close-ups of a flaccid penis begin to dominate the blitzkrieg montage; the limp dick isn't innocent bystander to America's Fall, but guilty witness. Yet the final images are of bouncy shtupping, a make-love-not-war, antiheroic corrective to Stone's mythic posturing." — Manohla Dargis, *The Village Voice*

1989, S8mm, color/so, 15m, (18fps), $30

PREVIEW

Excerpts of performances and impersonations for the camera. The first a rooftop Cinderella. In the second, Gede honors Antoine Thurel's self-immolation protest of US imperialism's complicity in the maniacal state terrorism that afflicted the first Afro-American republic, Haiti, by a burning ritual. In the third, old Coke ads and childhood memories project a future .... The film was at first intended as a work-in-progress preview but has evolved into a complete work.

1989, S8mm, color/so, 5m, (18fps), $20

SPUN

With Amanda Katz spinning and weaving.

1991-1992, S8mm, color/so, (18fps), $40
VHS Sale: $20 Home; $40 Other

Z (Zee Notzed)

Winter seascapes. Stan Brakhage with a movie camera.

1992, S8mm, color/magnetic sound, 3m (18fps), $8

Four Films: Note to Poli, Portrayal/Sherill Kaye, Portrayal/Near Site and Shmateh III

The FOUR FILMS ... is a sample of films from three series of films blown up from smaller gauges.

See film descriptions above.

16mm, color/si, 14m (18fps), $25

As Is As

Kerry Laitela delivers an elegiac account of the passions and struggles of a female chameleon.

16mm, color/so, 4m (18fps), $10

Is As Is

A portrait of a mother with her arms full in the backyard bathing her twin babies. As if the early spring light sings and dances. Later the father cooks a fish.

S8mm and 16mm, color/si, 3m, $8

Later Later Dutch Master Later

Conceived, performed and edited by Saul Levine. Camera by Pelle Lowe.

The title says it.

"A film in the old style." — Bill Brand

S8mm and 16mm, color/si, 1m, $5

Scrape

Portrait of Laurie McKenna aka Bud Scrape.

S8mm, color/so, 4m, (18fps), $10

Shmateh IV

Portrait of Pelle Lowe.

S8mm, color/so, 4m, (18fps) $10

Videotape compilations for sale:

A Few Tunes Going Out

Includes: BOPPING THE GREAT WALL OF CHINA BLUE, GROOVE TO GROOVE and A BRENNEN SOLL COLUMBUSN'S MEDINA

See film descriptions above.

1979-1984, VHS, color/si/so, 31m, $35 Home; $100 Other

Two Films: Preview and Notes After Long Silence

See film descriptions above.

1989, VHS, color/so, 26m, $35 Home; $100 Other

Brady Lewis

Frequent Seas

FREQUENT SEAS is a lyrical experimental film. It combines live action with hand-drawn animated mattes to create an abstract, sometimes disturbing portrait of a woman. Images break apart randomly and come back together. Nothing is ever completely revealed. This is a highly manipulated, non-linear, non-narrative piece. It does not tell a story, but it does create a feeling.

Awards: Baltimore Int'l Film Festival; NY Filmmakers' Exposition; Athens Int'l Film Festival; Bucks County Film Festival; Sinking Creek Film & Video Festival.

1980, 16mm, color/so, 7m, $20

No Action

This unusual short portrait film combines animation with live action in a way that makes the viewer wonder, at first, what is real and what has been manipulated. Natural settings are transformed through time-lapse animation, while ten discrete cyclic animations occur simultaneously in a bank of windows behind the motionless protagonist. NO ACTION contrasts sound and imagery to describe conflicting internal and external realities. Containing lots of baseball imagery, this film plays well with THE SUICIDE SQUEEZE. If the two are paired in a program, NO ACTION should be shown first.

Awards: Ann Arbor Film Festival; NY Filmmakers' Exposition; Three Rivers Arts Festival; Bucks County Film Festival.

1982, 16mm, color/so, 4.5m, $15

The Suicide Squeeze

"THE SUICIDE SQUEEZE is an adventurous and funny journey through the looking glass of filmmaking — from animation to film noir to documentary to avant-garde .... The film is about narrative, but the stories it tells are secondary, open-ended and primarily used as a strategy to engage the audience. The film makes active use of optical manipulation, including color xerox, optical printing, animation and high speed cinematography. This may be the best film the festival has ever screened." — Bucks County Film Festival

"THE SUICIDE SQUEEZE is a sophisticated spoof, a wry and meaningful document of American culture, yet not so aesthetically arrogant as to take itself too seriously." — Black Maria Film and Video Festival

"A fascinating case of narrative deconstruction, THE SUICIDE SQUEEZE is a '40s style whodunnit pressed through the wringer of an optical printer. If Robert Breer made detective movies, they might look something like this." — William Judson, Curator of Film and Video, Carnegie Museum of Art

Awards: Red Ribbon, American Film Festival; Grand Prize, Black Maria Film and Video Festival; Atlanta Film and Video Festival; SF Int'l Film Festival; NY Filmmakers' Exposition; Grand Prize, Bucks County Film Festival; Santa Fe Film Expo; Three Rivers Arts Festival; Humboldt Film Festival; Onion City Film Festival.

1986, 16mm, color/so, 27m, $60

The Suicide Squeeze by Brady Lewis

QUICK OPENER

QUICK OPENER is a short comedy. A baseball movie for the initiated, it includes references to Roberto Clemente, Bill Mazeroski, Dock Ellis and the legendary 1960 Pirates versus Yankees World Series. Bruno Sammartino also gets a mention, but my after-the-fact research indicates that Bruno was a professional wrestler and not a baseball player. There are so many details to keep track of in making a film. Anyway, this film also contains the world's longest baseball joke. QUICK OPENER plays well with THE SUICIDE SQUEEZE, but it should definitely be shown last in a program in which the two are paired.

1987, 16mm, b&w/so, 5m, $15

COLLIDING

Shot in 1974, this film was made as a portrait of sculptor/animator Robert Breer. COLLIDING was made entirely from Super 8 footage, and it was completed as a silent film in 1977. It could be described as a "structural documentary." The film features Breer putting the finishing touches on one of his "floats" — a nine-foot-high moving pyramid. It tries to create a sense of the collision between his work in sculpture (slow moving) and his animation (rapid fire). All footage in COLLIDING was blown up and optically manipulated. In 1989 I struck new prints of the film and added a soundtrack.

Exhibition: Danish Film Archive; Anthology Film Archives; Theater Vanguard; Carnegie Museum of Art; Museum of Modern Art, NY.

1974-1989, 16mm, b&w/so, 7m, $20

Truth Serum by Brady Lewis

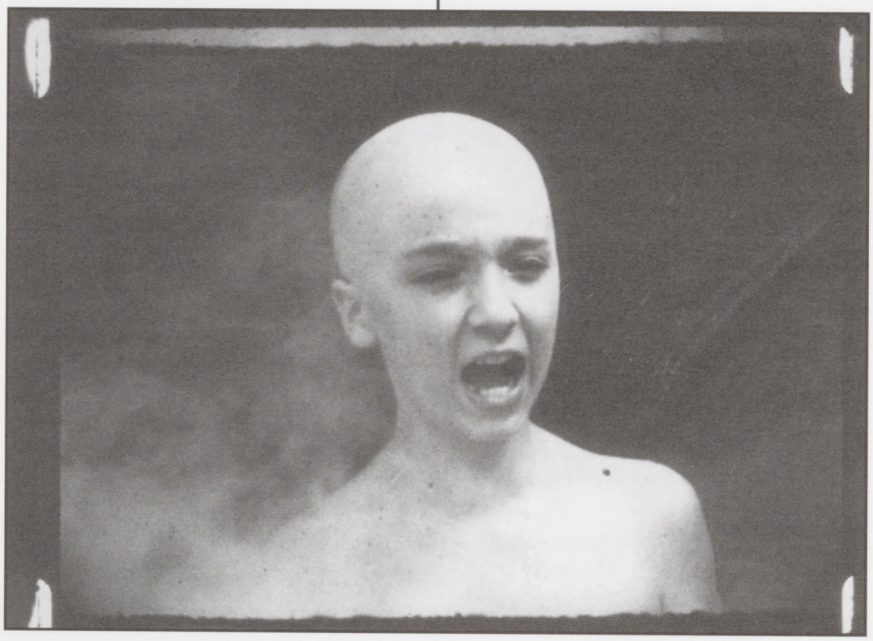
A METAMORPHOSIS IN LOGIC

Combining animation with live action, this is an absurd, dark, slightly comic portrayal of a man who feels stuck and wonders how he got there. While it borrows images from Kafka's *Metamorphosis* and from Jack Arnold's *Incredible Shrinking Man*, it is not an interpretation of either. This is a film about logic that feeds on itself. In developing its own peculiar logic, the film plays with narrative form. A METAMORPHOSIS IN LOGIC is the meditation of a man who can't decide whether he has gone too far or not far enough.

"... A METAMORPHOSIS IN LOGIC draws on codes of science fiction. The bald hero looks, simultaneously, like an extra-terrestrial and like a human victim of an atomic attack. A title questions whether certain strange occurrences are the result of an accident, radiation or some medical experiment. In its drama of an isolated, alienated hero (who is mysteriously reduced in size) the film seems an avant-garde mix of *Nausea*, *Eraserhead* and *Honey, I Shrunk the Kids*." — Lucy Fischer, Museum of Modern Art program notes

Awards: Humboldt Film Festival; American Film Festival; Three Rivers Arts Festival; Sinking Creek Film & Video Festival; Utah Short Film and Video Festival; Baltimore Independent Film and Videomakers' Competition; Bucks County Film Festival.

1989, 16mm, color/so, 7.5m, $20



A Metamorphosis in Logic by Brady Lewis

TRUTH SERUM

TRUTH SERUM is a clay animated piece that was inspired by a trip to the Mayo Clinic in Rochester, Minnesota. It combines eight discrete animation cycles with a soundtrack consisting of selected statements taken from a widely used true/false psychological test. This is the first completed film in a series of very short shorts, each of which explores some aspect of narrative and each of which tries to find new ways of telling stories from the subconscious.

Awards: Black Maria Film and Video Festival; Charlotte Film and Video Festival; Medicine Wheel Animation Festival; Poetry Film Festival; Through the Lens, WYBE-TV.

1994, 16mm, color/so, 4m, $20

CONCENTRATE FORGET

This is the second completed film in a series of eight shorts that will ultimately be presented as a complete group (the first was TRUTH SERUM).

A woman recounts her disturbing dreams of murder and their blurring into her memory, while optically fractured images show glimpses of what might be truth, dream or altered memory. The visuals and voice-over are playful and ironic. This film will play well back-to-back with TRUTH SERUM. They can be shown in either order.

Awards: Director's Choice, Black Maria Film and Video Festival

1996, 16mm, color/so, 4m, $20

EDVARD LIEBER

SEVEN PORTRAITS

SEVEN PORTRAITS is a series of richly poetic impressions exploring multi-perceptual relationships between image and sound. Shot with informality and intimacy, the film penetrates artist-viewer distance with astonishing immediacy, revealing a powerfully complex vision of its subjects: Willem de Kooning, Leonard Bernstein, Robert Rauschenberg, Tennessee Williams, Andy Warhol, John Cage and Liv Ullmann.

Awards: Berlin Int'l Film Festival, 1984; Festival dei Popoli, Florence, Italy, 1984; São Paulo Int'l Film Festival, Brazil, 1984; French-American Film Festival, Avignon, France, 1984; Taipei Int'l Film Festival, China, 1985.

1983, 16mm, color/so, 22m, $40

CARL LINDER

WOMANCOCK

"Carl Linder's WOMANCOCK has a rippling surreality to it, using montage-collage cinema, superimposing images within the frame and juxtaposing pieces of film and snips of music and talk to make statements about women. Which is? His women are pretty disgusting (albeit, erotic) creatures. But, more importantly, Linder has manipulated his pictures and our minds with so much unobtrusive artistry that we don't know until later how thoroughly he had done his job." — Michael Ross, *LA Free Press*

1965, 16mm, b&w/so, 15m, $35

VAMPIRA: THE PASSION OF

"The film is far more lush than most of Carl Linder's films, photographed in heavy, muted colors that are extremely rich and with a variety of beautifully lighted and composed setups .... I can think of no other film that so graphically transforms masturbation into a ritual and auto-eroticism into a religion." — Lloyd Steele, *LA Free Press*

"... a classic study of a sensuous woman enjoying her body." — John Bowers, *Playboy*

Award: Second Prize, SF Int'l Film Festival, 1970

1969, 16mm, color/so, 22m, $45

BARBARA LINKEVITCH

THOUGHT DREAMS

This is a game of hide and seek.

Awards: SF Art Institute Film Festival; Mills College Festival; California College of Arts & Crafts Film Festival.

1972, 16mm, b&w/so, 3m, $5

CHINAMOON

CHINAMOON takes place in a brothel; a timeless, nameless brothel. Experimental and impressionistic in technique, the movie centers around the formally ritualized world of a room inhabited by four prostitutes. They are depicted with tenderness and sensitivity; not as sex objects, but tragically, as tired, sexually depleted women. The finale of the film is a pagan chorus, in song and rite. Having shown the use of women's bodies which destroys their souls, a ritual murder of the men who have come into contact with them takes place.

"CHINAMOON conveys the sequinned nightmare world inhabited by four prostitutes. The film focuses on the bed, men and experiences that women share and the room they never leave. The filmmaker utilizes bold colors and close-ups, but her viewpoint is as feminine as the paintings of Marie Laurencin. The impression of female camaraderie, contempt for men and the sameness of their lives is expressed by symbols of dolls, rain, shattered glass and the cries of an alley cat." — Linda Gross, *The Los Angeles Times*

1975, 16mm, color/so, 15m, $25

ROSS LIPMAN

These four films span a series of moves, from Chicago to Budapest, London and San Francisco. Their formal development from collage (10-17-88, RHYTHM 92) to a kind of portraiture (KINO-I, RHYTHM 93) marks a corresponding shift in the nature of my immersion in filmmaking. The act of collage asks that the most primal creative force be placed in montage or editing, and hence occur subsequent to the filming of images. Portraiture asks that the essential energy emanate from the subject before the lens, and editing follow from that subject. 10-17-88 prefigures the change by painting a self-portrait comprised of external images. The transitory tension between these poles is clearly marked in

Rhythm 93 by Ross Lipman

KINO-I, where I am at once subject and object. RHYTHM 92 carries the collage work to a baroque conclusion. In RHYTHM 93, the artist's position shifts from central mover to perceiver of image.

10-17-88

Optically-printed collage of found and archival footage, with audio collage by John Shaw.

"You are never alone, because you are full of all the memories, all the conditioning, all the mutterings of yesterday; your mind is never clear of all the rubbish it has accumulated. To be alone you must die to the past. When you are alone, totally alone, not belonging to any family, any nation, any culture, any particular continent, there is that sense of being an outsider. The man who is completely alone in this way is innocent, and it is this innocence that frees the mind from sorrow." — Krishnamurti

1989, 16mm, color/so, 11m, $30

KINO-I

The is a cinematic self-portrait. In the film's first half,

a transparent glass was placed between the camera and the subject.

This served as a makeshift mirror at the camera's plane.

The filmmaker looked in to see what he could see.

The second half depicts the filmmaker, under scrutiny of naked

lens, in various states and degrees of self-consciousness and

portentousness.

Made with the Balazs Bela Studio and filmed in our apartment on Szent Istvan korut in Budapest. Special thanks to C.P., who helped film into the wee hours.

1991, 16mm, b&w/si, 9m, $20

RHYTHM 92

"The square is the sign of a new humanity. It is something like the cross of the early Christians." — Theo van Doesburg, upon greeting Hans Richter and Viking Eggeling in Klein Kolzig, 1920

If the rigid perfection of the square could symbolize the spirit of van Doesburg's '20s: of graphics, machines and motion; what forms or movements might be revealing of our contemporary era? Today's visual imagery is split body from soul, images employed expressly for their representational value in a linguistic manner; form an afterthought. RHYTHM 92 reverses this, intermingling camera images with light, flare and color, in an orchestration of pure form, foregoing meaning. The title — while an homage to Richter — is misleading, in that the musical model is not completely apropos: the resulting patterns seem to me as melodic as they are rhythmic, perhaps somewhere between the two.

1992-1993, 16mm, color/si, 2m, $12

RHYTHM 93

With performer Carolyn Roy.

A silent portrait of a winter morning in Clerkenwell, London; set in England's bleak post-Thatcher years. RHYTHM 93 is a narrative stripped of plot — all those describable motivators and developments used as graspable hooks. What remains is the chronicle of a woman's movements, and her emotional progression. Perhaps something occurs; but what? The film also plays with the notion of motion picture continuity, following a continuous action with match cuts, while altering the exposure and focus to explore the beauties of natural light.

1993-1994, 16mm, color/si, 9m, $25

LENNY LIPTON

HAPPY BIRTHDAY LENNY

Lenny Lipton was born May 18, 1940, in Brooklyn, New York. He wrote the lyrics of the song "Puff, the Magic Dragon" when he was nineteen years old. He is the author of *Independent Filmmaking* and *The Super 8 Book*. He lives in California with his wife and daughter.

In HAPPY BIRTHDAY LENNY, Mother explains the nature of her love. (File under neurosis.)

Exhibition: Robert Flaherty Film Seminar; NY Film Festival.

1965, 16mm, color/so, 8m, $10

WE SHALL MARCH AGAIN

The 1965 Vietnam Day Peace March, remembered for the Hell's Angels' attack. Vividly depicted. Provides a valuable historical perspective on the period, filmed by a partisan.

Exhibition: SF Int'l Film Festival; NET; Italian TV; Cinematheque Française.

Collection: Pacific Film Archive

1965, 16mm, b&w/so, 8m, $10

BELOW THE FRUITED PLAIN

"... set in Mexico in the sandal shop of Ubaldo, a peasant craftsman. The camera enters the shop and moves in on Ubaldo as he makes a pair of sandals for some tourists. Meanwhile, the soundtrack gives a dialogue between an uptight American couple. The man in particular (George Kuchar's voice) is truly an American horror as he puts down Mexico, Ubaldo, and his own wife whom he obviously hates.

"But Lipton gives us much more than a bitterly amusing view of a sick marriage. In a remarkably brief period of time he also shows us a view of Mexico as seen by American tourists, and he shows us a view of American tourists as seen by Mexicans and as seen by him, and he makes a statement about the nature of work, industrial society, and alienation ...." — Richard Milner, *Berkeley Barb*

1966, 16mm, b&w/so, 9m, $10

THE DUNES OF TRURO

Cape Cod and the ghosts of city traffic. Positively ecodellic.

1966, 16mm, color/so, 7m, $10

INELUCTABLE MODALITY OF THE VISIBLE

Extreme close-ups moving across a woman's body. Based on a harmonic theory of film montage, in which shots are likened to melody. Part of the American Federation of Arts series.

1966, 16mm, b&w/color/si, 9m, $10

MEMORIES OF AN UNBORN BABY

Warm multiple imagery.

1966, 16mm, color/so, 4m, $5

POWERMAN

A homage to the superhero. Lipton's only animated film. The song "Powerman" is performed by Rogue Streib's East Bay Symphony, with the filmmaker singing lead.

1966, 16mm, color/so, 5m, $5

CORNUCOPIA

TV's image raised to a fever pitch to help reveal the chaotic nature of the medium. A driven flux of electronic icons, building its intensity.

"Best insult to American Civilization." — Bellevue Film Festival, 1968

1968, 16mm, color/so, 8m, $10

SHOW AND TELL

"A rich neat film with funny stuff in it ... full of humor that was neither self-conscious nor laughing at others, but full of pathos and feeling for humanity. Really funny things leave something deadly serious and beautiful that echo like afterimages in your mind." — Bob Nelson

Exhibition: Bellevue Film Festival; Yale Film Festival; SF Int'l Film Festival; St. Lawrence University Independent Filmmakers Competition; Cinematheque Française.

1968, 16mm, color/so, 24m, $25

DOGGIE DINER AND THE RETURN OF DOGGIE DINER

The prospective renter needs no better recommendation than this: Peter Kubelka purchased a print for the Austrian Film Archive. Rent it while it's hot.

1969, 16mm, color/so, 7m, $10

LET A THOUSAND PARKS BLOOM

A film about the building of People's Park, and its ultimate destruction, marking the end of an era.

1969, 16mm, color/so, 27m, $30

LP

A collection of twelve short silent films, dealing with daily life and the mundane. Anticosmic cinema.

1969, 16mm, color/si, 33m (18fps), $35

PEOPLE

The Red Mountain Tribe hangs out in my backyard.

"Lipton's lovely home movie PEOPLE, in its affection for valuable inconsequential gestures, indicates in the course of its three minutes why there has to be a continuing alternative to the commercial cinema." — Roger Greenspun, *The New York Times*

1969, 16mm, color/so, 3m, $5

THE LAST MARCH

On Memorial Day, 1969, 50,000 people defied law and order to pay homage to People's Park. Made up of footage originally shot for the BBC.

1970, 16mm, color/si, 11m, $10

MY LIFE, MY TIMES

"MY LIFE, MY TIMES is an 11-minute slide show from a young lifetime of snapshots made by Lenny Lipton, featuring family, girlfriends, and various big-city scenic eyesores — all accompanied by music like 'Listen to the Mockingbird,' 'There's a Tavern in the Town' and a Stephen Foster medley. The film must have taken equal parts of affection and chutzpah, and it is perhaps too private really to deserve (or require) a public." — Roger Greenspun, *The New York Times*

1955-1970, 16mm, color/so, 11m, $10

FAR OUT, STAR ROUTE

"I have seen many 'life-style' movies, and there are many I'll never see, but from those that I've seen, Lipton's strikes me as one of the most memorable. Something very real comes through, a way of life as expressed through a series of situations, scenes, and incidents. ... FAR OUT, STAR ROUTE is a very personal anthropological/ethnographic notebook that will remain a valuable document, and it will make some people feel good when they see it." — Jonas Mekas, *The Village Voice*

"The essential appeal of the film is its warmth, for it is a personal glimpse of some very likeable young people. There are many extremely memorable scenes ...." — *After Dark*

"A home movie focuses on people, doing the simplest and most ordinary things, without undue stress on technique. FAR OUT, STAR ROUTE uses this as its aesthetic, consciously and wisely, to create a new form of film experience." — David Bienstock

1971, 16mm, color/so, 64m, $65

DOGS OF THE FOREST

An apocalyptic vision of dogs in the dark forest and humans on the bright beach.

1972, 16mm, color/si, 5m, $5

LIFE ON EARTH

A year in the life of my family and friends centering on the birth and growth of my daughter Chloe.

1972, 16mm, color/si, 58m, $60

ADIRONDACK HOLIDAY

A group of middle class professionals who have been friends since college days rent an unused and once very posh rich boys' summer camp. The central action of the film is the filmmaker's attempt to make a movie with the friends' children.

1975, S8mm, color/so, 17m, $20

CHILDREN OF THE GOLDEN WEST

"Space limitations prohibit me from even summarizing the melange of fascinating hippies that animate Lipton's world, but we are generally treated to a provocative documentary kaleidoscope of Berkeley wit, defiance, insight, mania, obsession, and delusion ... a definite intimacy and spontaneity are maintained by the close, direct-eye-contact approach. The 'characters' stare unstintingly into the lens as they speak, and the effect is very much like standing toe-to-toe with someone during a conversation. This technique invests the film with a sense of familiar honesty that is pleasantly and nakedly uncontrived.

"With CHILDREN, as with his previous film FAR OUT, STAR ROUTE, Lipton has set himself the task of documenting the New Culture, not by analyzing it or discussing its process of emergence, but simply by showing that it exists. ... [I]njustice and rebellion are not invoked, and the characters are obviously already at home with their countercultural identities. This is a crucial kind of documentation to undertake, but limitations inhere either in the genre itself, or, more likely, in Lipton's approach to the genre." — Michael Shedlin, *Film Quarterly*

1975, S8mm, color/so, 59m (18fps), $60

FATHER'S DAY

James Broughton receives a Father's Day gift at a Canyon Cinema party.

1975, S8mm, color/so, 9m (18fps), $10

HILLTOP NURSERY

A dedicated team strives to maximize human potential. The film shows modern techniques for treating handicapped kids, concentrating on the British-developed Bobaths' technique applied to cerebral palsy.

1975, S8mm, color/so, 24m (18fps), $25

NADINE'S SONG

A trip to Oregon with the Brownings of Pleasant Hill, and Joe Valentine of the Mohawk River. A journey to the heartland, as Joe would call it.

1975, S8mm, color/so, 12m (18fps), $10

REVELATION OF THE FOUNDATION

The Foundation of Revelation is a group of Shavites following the teachings of Cirengiva Roy, a man they call Father. Father, an amazingly dynamic person, is considered to be God by his followers, and his nine wives. There are thousands

of followers across the United States, and in other parts of the world. This film takes a look at the central house, or headquarters of the Foundation. An intimate view of Father and those who live with him.

An AFI grant was awarded to the filmmaker for this project.
1975, S8mm, color/so, 68m (18fps), $70

THE STORY OF A MAN (GOING DOWN IN FLAMES)

The true story of Kenneth Anthony Zadel, in his Canadian hideout. Zadel is shown in his daily routine on his farm deep in the rain forest. Finally apprehended for cracking a safe outside of Victoria, BC, Zadel was extradited to the United States after his Canadian arrest, where he faced charges on three counts each of armed robbery and attempted murder. He is presently serving a twenty-year sentence in New Jersey.
1975, S8mm, color/so, 11m, $10

JANIS CRYSTAL LIPZIN

For over 25 years, I have endeavored to balance an ardent commitment to filmmaking and interdisciplinary art-making, media education and curatorial activities.

My work has emphasized the use of alternative light-sensitive processes, viewer-activated situations, often presented in the context of extensive research since the late 1960s. I have over a dozen films and videos since 1973. My methods allow me to reflect on the "real" while at the same time re-shaping it. Recently my investigations have been prompted by actual occurrences in my life as well as by media events and independent research. I often examine the role that so-called expert evidence plays in forming our conclusions about human events. It is my intention to invite viewers to reconsider others' interpretations of history and contemporary events in the contexts which I construct. I have explored archaeology, arson and pyromania, pesticide contamination, land-use controversies, criminal behavior and controversial medical issues to name a few.

In 1986 I began a series of urban window film/video installations that was viewer-activated. RIGHT EYE/LEFT EYE used three Super 8 film loops and photo-murals to examine 3-D perception. *Remote Sensing* employed a tiny video monitor imbedded in a site which resembled an archaeological dig in the process of being excavated. *Cracks Between the Stones* continued my study of Amer-indian and European archaeology with a Super 8 film loop which questioned assumptions about the role that evidence plays in forming our conclusions about human history. *All the Women/All the Men*, a site-specific projection installation, reflected on the limits placed on women's reproductive rights by replicating a 1950s era medical waiting room and included slide projection and two video channels. *Home Entertainment Center for a Farmworker* is a viewer-activated Super 8 film sculpture which comments on the dangers of pesticide poisons and included home-grown produce.

My current work is informed by the concern evidenced in Aldo Leopold's 1949 classic conservationist's memoir, *A Sand County Almanac* in which he posed: "We face the question of whether a still higher standard of living is worth its cost in things natural and free." In this spirit, I established and teach a class "Making Art As if the Earth Really Matters" at the San Francisco Art Institute.

BUFFALOFILM

"Lipzin's films have been a positive and often pervasive influence on her contemporaries. Her research into advanced film processes and technical invention grew from a distinctive personal vision of film. In these films a powerful visual coherence is developed through organizational elements of factoring, categorization, resemblance, and structural repetitions. Those forces of organization and energy patterns which seem to exist at the threshold of ordinary perception are explored in her films, which are formally rich, conceptually coherent and unexpectedly revealing of woven layers of kinetic and emotive intensity." — Carolee Schneemann

BUFFALOFILM: Sequential elements shot in Buffalo, New York and in Manitoba, Canada, on the buffalo reserve at Riding Mountain National Park.

"This work relates intelligently to the films of Bruce Baillie and Joyce Wieland but is in no sense 'derivative.'" — William Judson, Film Curator, Carnegie Museum of Art
1974, S8mm, color/si, 11m (18fps), $30

FLAPPING THINGS

The first in the series of works in various media which I call VISIBLE INVENTORIES. Edited in the camera, an assemblage of subtle motions of objects in the wind (flags, ribbons, leaves) which speak delicately to the senses.

"This is as its title suggests. Things flap in the wind. But more happens: there are light and color changes which affect the way things are seen and photographed. Then there is a coolness in the editing which gives the film a sharp sense of the artist behind it." — Carmen Vigil, San Francisco Cinematheque

Collection: Carnegie Museum of Art
1974, S8mm, color/si, 10m (18fps), $30

LA CARWASH

Soundtrack assistance: Don Lloyd.

A film evolving out of my experiments with dual screen projection and concerned with conjunctive and disjunctive couplings suggested by the qualities of light and sound at the Village Carwash in Los Angeles. The sound and picture exist as complete and separate entities coinciding only for four seconds. This film is intentionally two-dimensional, exploiting the properties of the medium that prevent photography from true reproduction.

"A cinematogenic subject finally receives its due." — Thom Andersen

"LA CARWASH takes an existing reality, an organic whole, and submits it to a destructuring and dissecting that renders the commercial establishment a footnote to the process. The sound re-recorded out of phase in a structure of 4' (a canon) assumes an imagistic life of its own .... The visual, the other half of the medium's capacity to create 'illusion,' is projected as the pictorial union of two different NOWS in filmic time and different (via the methods of printing and being filmed again) yet same (disconnected by linear time, joined by memory) photographed fractions." — Richard Kaplan

Funded by the Louis B. Mayer Foundation.

Collections: Carnegie Museum of Art; SF Art Institute.

Award: Adolph Gasser Award, SF Art Institute Film Festival, 1976
1975, 16mm, color/so, 8.5m, $40

THE FACTS IN THE CASE OF M. VALDEMAR

Funded by the Louis B. Mayer Foundation.

Franz Mesmer's pseudo-scientific explanation for the forces of nature — mesmerism — forms the central motif of the Poe short story from which this film derives its title. Two strains dominate the film: one celebrates the mesmeric state induced by the random repetitive movements of a toy car with its flickering colored light and the second traces recollections of the humorous process of shooting the film. Oscillations between these two elements underscore the play between illusions of physical reality and altered perceptions. ... VALDEMAR is an uncut 400-foot camera roll with synchronous sound.

"A simple and elegant film which despite its simplicity continues to intrigue with each viewing." — Carmen Vigil, *Canyon Cinemanews*

"Wickedly funny. Should be required to accompany TEXT OF LIGHT." — Keith Sanborn

Awards: Honorable Mention, Bellevue Film Festival, 1976; selected for exhibition in "100 Years of Experimental Film — Experimental Filmmakers USA," Beaubourg Museum, Paris.

1976, 16mm, color/so, 12m, $35

PERIODIC VIBRATIONS IN AN ELASTIC MEDIUM

Discrete images were modeled into a filmic form which grew out of visual kinetic linkages rather than linguistic modes, musical notions or anecdotal concerns. The elimination of narrative sequence suggests the concept of simultaneity which is usually associated with painting and which is demonstrated by the poetry of William Carlos Williams. Pale blue passages divide the film into three sections, composed from several thousand feet of film exposed since 1973 in a variety of geographical sites. The title of the film makes reference to Newton's corpuscular theory of light.

"Its three sections experiment in different modes of perceiving light. The opening section is reminiscent of Monet's studies of the changes of light over time at Rouen Cathedral .... The second section works largely with movement within the frame .... The images unfold through visual associations, such as the symmetrical images which balance and are the inverse of those preceding .... Although Lipzin's images ... are simply recordings of natural occurrences, PERIODIC VIBRATIONS IN AN ELASTIC MEDIUM is a testimony to the beauty and originality of Lipzin's eye ...." — Linda Dackman, *Cinemanews*

1973-1976, 16mm, color/si, 16m, $40

THE BLADDERWORT DOCUMENT

A diary film made during the six months I lived in southwestern Ohio at Bladderwort Farm, named for the only insectivorous plant native to North America. Here I play with light: pick it up and embrace it, throw it around, pierce it, and wiggle it. Joyce Wieland, Carolee Schneemann, Beverly Conrad, Nancy Rexroth and Tony Dallas appear.

"A fleeting, silent documentary that tumbles out of the projector, builds suspense, twists, folds in on itself, glides, smiles, then flies back into the projector. A subjective study of implosions, explosions and reflections of light, it grabs you by the lapel and sings." — Tony Dallas, *Cinemanews*

"Janis relates to us those psychic associations experienced as the individual explores her environment (universe) internally and externally. hush/moments pass/flapping and soft winged creature/prickly porcupine quills .... We are researchers into the interior of a film of mystery, activity, things, surfaces, light, and feelings." — Margaret Ahwesh, *Field of Vision*

1978, S8mm, color/si, 12m (18fps), $35

VISIBLE INVENTORY SIX: MOTEL DISSOLVE

A space of time filled with moving ... the camera coolly surveys the interiors of motel rooms in which I stayed during semi-annual transcontinental auto trips. Superimposed over the screen image are the names of the towns in which the rooms are located and the car's odometer reading at each location. Otherwise, my homogenous accomodations lack locational cues. The sound track consists of two Gertrude Stein texts: *American I Came and Here I Am* and *American Food and American Houses*, both from 1935. The film counterpoints printed word, spoken text, and photographs giving the viewer the alternate options of reading, viewing and listening. Funded in part by a grant from the Ohio Arts Council.

Exhibition: Third Int'l Avant-Garde Film Festival, London; Women in the Arts Conference, Pittsburgh.

1978, 16mm, color/so, 15m, $40

GOVERNMENT PROPERTY

An investigation of the parallels between a film's ability to represent the illusion of another time and space (a secondary experience) and a recognition of a more primary experience taking place while a viewer is actually watching a film. Here, I am interested in the tension which arises from juxtaposing the presence of the immediate film projection and the film medium's ease in representing what existed in front of the camera during the filming. Material rephotographed from newspaper accounts of the Queen of England, TV coverage of the Reagan shooting and original footage refilmed off a screen confound the boundary between the "real" and what is "depicted." Shot in England, Canada and the US West Coast. The title originated from the words "government property" which are printed on each sheet of toilet paper in the British Museum.

Note: This film uses three projectors. Two images are projected one above the other. The third projector is "hand-held" and moves according to a simple score, included with the film.

1981, S8mm (3 projectors), color/si, 10m, $30

VISIBLE INVENTORY NINE: PATTERN OF EVENTS

Production assistant: Joel Singer. Funded by the Ohio Arts Council.

A non-fiction narrative which relays the second thoughts of individuals meeting by accident in public places. The sound track was formed from tones which grow and change unpredictably — not single notes on a page. These sounds progress in patterns which make reference to a device used in dramatic films to suggest mounting tension.

"The viewing through magnifying lens and the voice-over narration of personals printed in the *Village Voice* Bulletin Board point directly to chance as the organizing principle of life. Yet people continuously thrown together by chance become obsessed with one moment, one image, one word, one person. 'I must see you again.' ... This film makes the barest glance reverberate with potential meaning." — Steve Anker and Gail Currey, *The Last 80 Langton Street Catalogue*

Exhibition: Museum of Modern Art, NY; Scratch Cinema, Paris; New Langton Arts, SF; Cork Film Festival, Ireland.

1981, 16mm, color/so, 12m, $35

TREPANATIONS

A film made up of various kinds of correspondence — pictorial, written, and audio tape "letters" sent to the filmmaker by Nancy Rexroth, Joe Gibbons, Carmen Vigil, David Robinson, Jane Dobson and others. The soundtrack is the dominant element and was constructed from excerpts from the tape correspondence of a contemporary woman photographer living in a small midwestern town. She describes the madness of her daily life in moods vacillating between delight and despair. Her experiences, while uniquely her own, function as a magnifier through which we all can see our own situations and strongly identify with hers. The title describes a delicate cranial operation performed in prehistoric cultures.

"TREPANATIONS reminds me of the thoughts one has at the moment of death — when you look back on your life and realize that's all it was made up of ...." — Nathaniel Dorsky

Exhibition: Capp Street Project, SF

1983, S8mm, color/so, 20m (24fps), $40

OTHER RECKLESS THINGS

A response to a newspaper account of a self-inflicted Caesarian section.

"... a daring yet subtle reflection on the anomalies of birth and self-mutilation." — Kate Regan, *San Francisco Chronicle*

"The film alternates medical footage ... with clips of the news report — bringing into question issues of invasion of privacy, voyeurism, control over one's body and the use of technology in situations that may not require it. Zweig's text ... is as chilling as the images ...." — Will Torphy, *Artweek*

"... extraordinary and disturbing ...." — Larry Kardish, Museum of Modern Art, NY

"Like Goya ... overpowering imagery floods the viewer ... a break-through for social and poetic filmmaking ... [and] a courageous advancement in the history of cinema." — Joyce Wieland

Awards: SF Art Institute Film Festival, 1985; Ann Arbor Film Festival, 1985.

Exhibition: Museum of Modern Art, NY; Kunstmuseum, Bern; New Music America, 1986.

Note: May be presented with live soundtrack performance by arrangement.

1984, 16mm, color/so, 20m, $55

RIGHT EYE/LEFT EYE

RIGHT EYE/LEFT EYE was originally exhibited as part of a three-projector locational film installation in the San Francisco Art Commission Gallery's show "Light/Site/Projection." The installation reproduced the interior of a photographic darkroom which was viewed by spectators through a series of eye holes in a blackened window. Viewers activated the installation at will using a push-button switch mounted outside the window.

This single film component of the installation consists of a World War II Navy training film describing an early three-dimensional photo system called Vectographs. This film was re-edited and altered in printing by superimposing hand-processed color motion picture film over the original found footage. The original Navy film underwent such severe sabotage that its function changed from that of an instructional film to that of an anti-educational film.

RIGHT EYE/LEFT EYE explores the narrow and often confounding boundary between the real and the depicted — two dimensional and three-dimensional components of all photographic processes.

1983-1984, S8mm or 16mm, color/so, 6m, $20

SEASONAL FORCES, PARTS 1 AND 2

SEASONAL FORCES reveals the dissonance of human and natural conjunctions unfolding in rural areas everywhere. I have drawn on footage shot over the past 25 years — some appropriated from commercial resources, some hand-processed — an accumulation of textures which illuminate the film's fabric of memory. A wisteria arbor in bloom collapses under the weight of a late Spring rain, is rebuilt and repeats its cycle. In between occur an arson, flood, earthquake, planting and the harvest. Part 2 reflects on animals' roles in our lives as providers of food, companionship, clothing and sport. I observe the changes around me as I attempt to understand what it means to cultivate a sense of place in time.

[SEASONAL FORCES] immerses the viewer in the brilliant immediacy of experience ... collective social history ... [and] cyclical epiphanies which resonate within the moments of everyday life." — Brian Frye, Robert Beck Memorial (Cinema)

Exhibition: Premiere, M.H. DeYoung Museum, SF; Big As Life, Museum of Modern Art, NY; Rencontres Deuxième, Sixième Festival de Cinéma Super 8, Tours, France; 10th Annual US Super 8 Film & Video Festival, Rutgers University, NJ.

1995-1996, S8mm, b&w/color/magnetic sound, 44m (18fps), $100

Note: Parts 1 (23m) and 2 (21m) can each be rented separately for $65.

Other Reckless Things by Janice Crystal Lipzin

Ferries by Doris Loeser

DORIS LOESER

My work as a filmmaker has taken the form of lyrical shorts, animation and documentaries.

Living in the Rocky Mountain West for 10 years, I have made documentaries about culture, history and the artistic process. Through storytelling I have used memories, old photos, faces, action and landscape to portray themes of life histories of Western women and artists. In my historical documentaries, on a woman pioneer and 1930s and '40s cowgirl bronc riders, I have sought to show how these lives emerged from and were defined by the land. I aim to communicate the inspiration of women who struggled to meet the scale of the Western country and whose characters were molded by its contours. I want to show how Western women and artists sensuously know this terrain, both through the intimacy of minute close-up and the broad sweep of seemingly empty spaces.

My short films, including FERRIES, which was made in Seattle, are lyrical meditations on being in the landscape, desiring to be rooted, yet realizing the transience of passing through. As a traveler, within the architecture of a train station, aboard a ship or on a highway, I perceive common spaces, shared conveyances and scenes framed by windows that evoke collective memory, along with individual fantasy and longing.

FERRIES

"Set to new music and a classical tune, FERRIES captures the romance of an evening passage over Puget Sound as nautical rhythms and visions envelop the senses aboard the decks of the Washington State Ferries. A lone woman embarks from an island, framed by jagged Olympic Mountain peaks against the sunset. Under the lingering eyes of a deckhand, she wanders the ship's top deck, leans into the wind and immerses herself in glistening light-strings from passing ships and shoreline. A dance of comic flirtation between the two emerges from shimmering water reflections set to Rodger and Hart's arch showtune 'Isn't It Romantic?' In a prolonged moment at dance's end, she searches the deckhand's face for connection and then returns to her solitary journey." — Best of the Northwest Shorts, Seattle International Film Festival

1994, 16mm, color/so, 12.5m, $35
VHS Sale: $40 Home; $80 Other

EVA LOTHAR

In the course of her life as a medical doctor, painter and photographer, Eva Lothar developed a passion for the cinema.

Her first film, STREET OF THE SARDINE (1968) in the Canyon Cinema catalogue, came as the encounter between the visual poetry of a then derelict site, Cannery Row in Monterey, California, and a growing awareness of the cause of its rapid decline from its former prosperity, following the rise and fall of the sardine fishing industry. In the toddling days of concern over environment, the cause was becoming clear: the jeopardy to natural resources, an insight which would gradually sweep the entire world.

STREET OF THE SARDINE became the basis of a segment on environment on CBS magazine *Sixty Minutes*, won a number of international prizes and was followed by other award-winning short films made in the United States and Australia: *Yesterday's Shore Tomorrow's Morning*, *Billy's Mime*, *Stickn'Stone Farm* ....

Eva Lothar lives in France and in the United States, writes, translates and is peripherally involved in motion pictures. She teaches seminars in vision improvement, based on the awareness of what has caught her eyes all her life, the beauty in all things.

STREET OF THE SARDINE

Cannery Row in Monterey, California, once the thriving "sardine capital" of the world immortalized by John Steinbeck, stands as a lonely and desolate testimony of man's mismanagement of his natural resources, a microcosmic civilization rapidly risen and gone, decayed into a blend of colors, sounds, textures, motion and stillness.

Awards: SF Int'l Film Festival, 1972; German Television, 1973 and Perth Int'l Film Festival, 1976.

Exhibition: 60 Minutes, CBS, 1970

1980, 16mm, color/so, 21m, $30
VHS Sale: $25 Home; $70 Other

ROSE LOWDER

I trained as a painter and sculptor in Lima, Peru, then in London. I worked for a decade as an artist while earning a living as a film editor. I became interested in research in film from 1977 onwards, establishing with Alain-Alcide Sudre a non-profit organization, the Experimental Film Archives of Avignon. The Archives have become a collection of 16mm films as well as a paper document collection. The first is made available to the public with films rented from other sources by means of annual screenings and the second can be consulted freely as a reference library. At one point I wrote a doctoral dissertation entitled "The Experimental Film as an Instrument for Visual Research." I also teach a filmmaking course at the Sorbonne, Paris, with the grand title of Associate Professor.

Although I began filmmaking by pursuing concerns common to other contemporary art practices, my attention was rapidly attracted by a twofold feature of the photographic procedure which allows one to handle the content and the form of the material while the process inscribes automatically some of the traces and characteristics of the reality being recorded. This paradox led me to study perception, the possibilities and problematics of research in art as well as how theoretical approaches to experimental film and traditional cinema have evolved. Underlying these studies is a search for meaningful ways to work with film regarding our contemporary society controlled by multinational economics. As the totalitarian environments of urban landscapes become more and more uninhabitable, I seek, against the grain in our "virtual" space age it seems, a more human physical home.

ROULEMENT, ROUERIE, AUBAGE

This reel consists of three short films, two in black and white and one in color, that treat of a water wheel on the Sorgue. The essence of the work rests on a series of cross-references that are set up between the operational mechanisms of the filmed object and the recorded characteristics foregrounded by the choice of film stocks and filming circumstances. The title reflects the process involved. Roulement = rotation, rouerie = wiliness, aubage = paddle wheel unit.

1978, 16mm, b&w/color/si, 15m (24fps), $45

CERTAINES OBSERVATIONS (CERTAIN OBSERVATIONS)

This film is a two-projector-one-screen piece: — one B/W (positive) print, one W/B (negative) print — the two reels are struck from the same negative and should be projected superimposed on a single screen. If the two projectors are not locked in sync, the projectionist may occasionally stop one of them briefly to try to keep the two pictures in sync. The person projecting may also move one projector slightly, placing the two images side by side momentarily. The two reels should be re-superimposed afterwards.

The film's title stems from Newton's *Mathematical Principles of Natural Philosophy*, in which certain observations are used to define notions regarding the appearance of things in true or apparent motion. The material was structured while filming one evening the July 14th street celebrations: lights strung across the road, a band, balloons, cars, an ambulance, a horse, fireworks and people dancing on the Pont d'Avignon.

Special note: This film is to be projected in double-screen form — two projectors are necessary.

1979, 16mm, b&w/w&b/si, 14m, $40

PARCELLE

The French term *parcelle* refers to a fragment, particle or bit. Composed frame by frame in the camera, the film rests upon the alternate appearance and variable duration of tiny colored squares and circles placed on a black background and inserted in series between plain white or colored images. Although the film may appear conventional on a technical level, conceptually this is not the case given that the work is based on situations where the sense of perception processes images in various time lengths according to the characteristics viewed.

1979, 16mm, color/si, 3m (24fps), $20

COULEURS MÉCANIQUES

This film presents, in the order they were filmed, six different viewpoints of a merry-go-round. In each case the focus is adjusted so as to select, isolate and inscribe parts of the filmed scene onto the film strip in a way that allows elements of color in movement to be recombined in a particular manner during the projection of the film. COULEURS MÉCANIQUES shares similar concerns to those found in ROULEMENT, ROUERIE, AUBAGE.

1979, 16mm, color/si, 16m (24fps), $48

RUE DES TEINTURIERS

Recorded frame by frame in the camera, the focus of each frame is adjusted so that certain graphic features of items in the street that gives its name to the film are extracted and inscribed onto the film strip in a way which allows their characteristics to be seen, when projected in succession on the screen, as parts of a spatiotemporal image stretching from a position on a balcony over a canalized river to the road. The film is composed of twelve two-and-three-quarter minute reels, each of which was filmed on a different day throughout a six-month period. No editing was undertaken other than joining the reels together. This was done in a slightly non-chronological order so as to avoid accentuating anecdotal aspects of the scene.

1979, 16mm, color/si, 31m (24fps), $90

CHAMP PROVENÇAL

The film presents in succession from a single viewpoint a frame-by-frame construction of a peach orchard with pink blossoms (April 1), green leaves (April 16) and red-yellow peaches (June 24). Although the filming procedure is similar to RUE DES TEINTURIERS, choices pertaining to the organization of the material in relation to the characteristics of the location define the specificity of CHAMP PROVENÇAL.

1979, 16mm, color/si, 9m (24fps), $30

LES TOURNESOLS AND LES TOURNESOLS COLORÉS

The film presents a field of sunflowers. The focus is adjusted frame by frame in succession according to a series of patterns on particular plants situated in different parts of the field. The diverse configurations placed on separate frames of the film strip appear, when projected successively, simultaneously on the screen. Thus, filmed one after another at different focal lengths, the sunflowers combine during projection to form one spatiotemporal image. LES TOURNESOLS COLORÉS is a capricious version of the film.

1982-1983, 16mm, color/si, 6m (24fps), $25

SCÈNES DE LA VIE FRANÇAISE: PARIS

This film is one of a series of films: Arles, Paris, La Ciotat, Avignon. All four films share a similar organizational procedure in that their material is woven together on an ordinary printer according to a certain pattern. The problems that arise are tackled, however, in a slightly different way in the case of each film. In

SCÈNES DE LA VIE FRANÇAISE: PARIS, several Parisian landmarks — Jardin du Luxembourg, Place de la Republique, Rue St. Antoine, Canal St. Martin, Place de la Bastille — are presented by means of a composition of frames recorded at various times from a similar viewpoint.
1986, 16mm, color/si, 26m (24fps), $70

SCÈNES DE LA VIE FRANÇAISE: LA CIOTAT

Whereas throughout the film SCÈNES DE LA VIE FRANÇAISE: PARIS the image is formed by means of relatively long sections recorded on different dates, in SCÈNES DE LA VIE FRANÇAISE: LA CIOTAT, the image showing the port, the dry docks, the workers leaving the shipyards, a tanker launched, fishermen and the beach, rests on the interweaving of short moments. Hence in the case of this film the configuration is composed of two distinct but closely situated durations.
1986, 16mm, color/si, 31m (24fps), $90

SCÈNES DE LA VIE FRANÇAISE: AVIGNON

This film, made in a similar way to SCÈNES DE LA VIE FRANÇAISE: PARIS or SCÈNES DE LA VIE FRANÇAISE: LA CIOTAT, shows a park in Avignon, the bus stop by the main market, a view of Rue des Teinturiers and a small square.
1986, 16mm, color/si, 11m (24fps), $30

IMPROMPTU

This piece of film was initially shown at the 1989 Toronto Congress and not destined to be screened again in its present form. Thus the title IMPROMPTU refers partly, due to people having asked to screen the reel, to the distribution of a print. However, each scene being a combined image filmed frame by frame alternatively at two or more periods during a given day, a procedure depending for its exact execution on the manner in which the film situation evolved, "impromptu" also refers to the tendency of reality to veer towards the unexpected.

The sound was supplied fortuitously by the lab and some attention should be given not to cut off the activity near the top edge of the frame.
1989, 16mm, color/so, 8m, $25

QUIPROQUO

Soundtrack by Katie O'Looney.

Situated in an environment where nature and social-industry technology meet, the film attempts a visual dialogue with (and critique of) mainstream society's concerns. To the extent that it refers to the economy of means involved in relation to what is stated, the work is both a reflection on the possibilities of the medium and an enquiry concerning the implications of the reality filmed.
1992, 16mm, color/so, 13m, $40

BOUQUETS 1-10

BOUQUETS 1 to 10 consists of ten one-minute films covering a variety of subjects. After working for nearly two decades on frame-by-frame in-the-camera structuring devices (my films PARCELLE, RUE DES TEINTURIERS, CHAMP PROVENÇAL, *Retour d'un repère*, *Retour d'un repere composé*, LES TOURNESOLS, IMPROMPTU and QUIPROQUO develop such processes), I managed in this series to abandon the stationary camera while still retaining what I consider a necessary graphic coherence. The procedure is too intricate to describe briefly but basically it entails using the film strip as a canvas with the freedom to film frames on any part of the strip in any order, running the film through the camera as many times as needed.

Each bouquet of flowers is also a bouquet of frames mingling the plants to be found in a given place with the activities that happen to be there at the time.

Note: Each BOUQUET is one minute, but film starts and ends with three seconds of black; six seconds of black in between each BOUQUET.
1994-1995, 16mm, color/si, 11m, $30

PELLE LOWE

EARTHLY POSSESSIONS

EARTHLY POSSESSIONS is a meditation on the eroticism of grief. I wanted to make something that worked with the emotional logic of a dream or nightmare. The film cycles and recycles on itself, searching for closure. To fall apart, to come unglued in sorrow, is to be in a strangely charged state — possessed, as if by a demon lover.

"Risky and purely dazzling ...." — Manohla Dargis, *The Village Voice*

Exhibition: Museum of Modern Art, NY; Millennium, NY; Pacific Film Archive; SF Cinematheque.
1992, S8mm, b&w/magnetic sound, 25m, $75
VHS Sale: $25 Home; $100 Other

Earthly Possessions by Pelle Lowe

JOHN LUTHER

See John Luther Schofill

LEN LYE

KALEIDOSCOPE AND COLOUR FLIGHT

Music: "Biguine d'Amour" — Don Baretto and his Cuban Orchestra (KALEIDOSCOPE); "Honolulu Blues" — Red Nichols and his Five Pennies [COLOUR FLIGHT].

Len Lye, pioneer kinetic artist, sculptor and experimental filmmaker, died in May 1980 in New York. He had emigrated to the United States from England in 1944. Between 1951 and his death, he worked on a number of films. Of the five films he made in the USA, several are considered to be his finest. These powerful "American Films" develop the techniques of "direct" filmmaking in new directions; together they constitute a major body of "direct" filmmaking. Len Lye lost interest in gaining public screenings for his work, and went "underground." These films were therefore known only to a small group of filmmakers and a few audiences. The films gained a legendary reputation .... They have hitherto been largely inaccessible and are therefore virtually unknown.

KALEIDOSCOPE (1935) and COLOUR FLIGHT (1938) are "direct" films — that is, films made without a camera. Lye painted colorful designs onto celluloid, matching them to dance music.

1935/1938, 16mm, color/so, 8m, $22

COLOR CRY

Inspired by Man Ray's "shadowcast" experiments, Len Lye discovered a whole range of new applications for this process in COLOR CRY and created the best and most elaborate "shadowcast" film ever made.

For years he tracked down materials and experimented with new effects. The complex textures and shapes he creates reflect Len Lye's masterful sense of abstract movement. Its color is very pure. The dramatic music interacts with the visuals to create a very powerful film.

1952, 16mm, color/so, 3m, $22

RHYTHM AND FREE RADICALS

RHYTHM (1957) shows Len Lye's remarkable sense of motion applied to the editing of live footage. The result is extraordinary — the footage becomes a kinetic composition, brilliantly synchronised to the rhythms of African drum music.

The film was commissioned as a commercial for the Chrysler Corporation. Len Lye was supplied with stock footage of the assembly of the car. By using hundreds of jumpcuts, he created a dramatically speeded version of the process of car assembly.

RHYTHM is one of the great displays of jump-cutting.

Jonas Mekas has praised it as a very pure example of filmmaking: "It's filled with some kind of secret action of cinema."

The film won first prize in the annual competition of the New York Art Directors Award, but was then disqualified because it had not been screened on television. At the worldwide experimental film festival in Brussels in 1958, RHYTHM was also awarded a medal.

In FREE RADICALS (1979) Len Lye put aside his interest in color and concentrated on a stark, black and white use of the "direct" method, by scratching on black leader. He has described the film as "white ziggle-zag-splutter scratches ... in quite doodling fashion."

The film's title is a reference to modern physics — "free radicals" are particles of energy — but the visual style is still reminiscent of tribal art.

Note: RHYTHM and FREE RADICALS are on one reel.
1957/1979, 16mm, b&w/so, 5m, $22

PARTICLES IN SPACE AND TAL FARLOW

PARTICLES IN SPACE (1979) grew out of the same calligraphic material as FREE RADICALS. As with its companion film, PARTICLES is concerned with the energy of movement — of shaping light in darkness, by scratching on the film surface. In this film, Len Lye focuses on "a smaller, more compact zizz of energy than I'd ever got before on film." The rhythms of African drums again provide the musical counterpoint.

"I thought FREE RADICALS as 'definitively revised' an almost unbelievably immense masterpiece (a brief epic) and that PARTICLES IN SPACE was its contemplative equivalent. COLOR CRY as great as I remembered it ...." — Stan Brakhage

Jazz guitar solo by Tal Farlow.

Before his death, Len Lye completed the drawings for TAL FARLOW (1980), his last scratch film. Just before he died, he gave approval for his assistant, Steven Jones (an experimental filmmaker) to complete the film. Jones edited it into its present shape, which also received the approval of Ann Lye, widow of the filmmaker.

Note: PARTICLES IN SPACE and TAL FARLOW are on one reel.
1979/1980, 16mm, b&w/so, 5.5m, $22

Special Package:
COLOR CRY, PARTICLES IN SPACE, TAL FARLOW, RHYTHM AND FREE RADICALS
1952-1979, 16mm, b&w/color/so, 13.5m, $40

Untitled image contributed by Carl E. Brown

WILLARD MAAS

GEOGRAPHY OF THE BODY

Commentary by the British poet, George Barker.

An analogical pilgrimage evokes the terrors and splendors of the human body as the undiscovered, mysterious continent. Extreme magnification increases the ambiguity of the visuals, tongue-in-cheek commentary counteracts or reinforces their sexual implications. The method is that used by the imagist-symbolist poet.

16mm, b&w/so, 7m, $45

IMAGE IN THE SNOW

Assisted by Marie Menken. Original 12-tone score by Ben Weber.

A modern morality, in which a young man led by despair searches a city for salvation. His spiritual journey through the lyric landscape of a dream leads him to a world of violence and disillusionment.

Award: Cannes Film Festival

16mm, b&w/so, 29m, $65

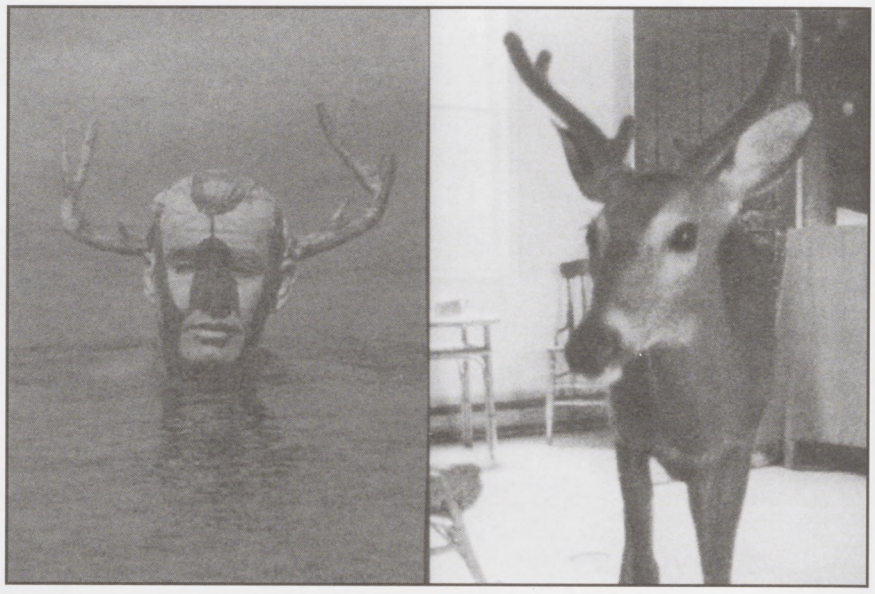
THE MECHANICS OF LOVE

Made with Ben Moore. Original zither score by John Gruen.

The act of love portrayed through poetic symbols.

"Daring and ingenious ... daring because of its 'forbidden' subject matter; ingenious because commonplace objects are uncommonly related to build an action without actors, the effect of which is vivid, witty and downright bold." — Lewis Jacobs

16mm, b&w/so, 7m, $45



How Will I Know I'm Here by Toby MacLennan

TOBY MACLENNAN

I come to film making as a visual artist in Performance and Installation Art. All of my films have been used as integral parts of installations exhibited in art galleries. The film, HOW WILL I KNOW I'M HERE, was originally projected out of the chest of a 10-foot wooden deer and onto a 15x20 foot screen. The screen was set up behind a large pool of water. The film images, projected out of the deer and onto the screen, were reflected in the water. The audience sat around the sides of the pool and dangled their feet in the water as they watched the film.

Although my film work certainly has links to the Surrealist art movement, I consider all of my art work mainly an attempt to make sense of my personal experience. Making art affords me the opportunity of pulling crucial experiences under a spotlight where I can wonder about the mystery of these experiences out loud.

HOW WILL I KNOW I'M HERE was released as a film on its own in 1995. Since then it has won numerous prizes at film festivals in the Experimental Film category.

HOW WILL I KNOW I'M HERE

Two years ago my mother asked my brother and me to take her home from the hospital and help her die. This request sent me headlong into the biggest mystery I've ever encountered. I was driven by my need to unravel this mystery.

The result of this search was HOW WILL I KNOW I'M HERE, a film that, blurring the distinction between conscious and unconscious, celebrates childhood dreams and intuition and searches for connections.

"The kaleidoscopic 45-minute projection leads the viewer through a series of astonishing, bodily and psychic states affected by the encounter with her (the filmmaker's) mother's death. Poetic, mythic, surrealistically beautiful, the visual flow is doubly enhanced by a powerful soundtrack of classical and contemporary musical compositions." — Jacquelan Menard, *Arts Alive*

1993, 16mm, color/so, 45m, $90

How Will I Know I'm Here by Toby MacLennan

SANDY MALIGA

FAMILY SERIES

FAMILY SERIES is an ongoing series of short 16mm films presenting an idiosyncratic, personal, yet conceptual view of aspects of familial relationships.

RELATIVELY POSED

Still photographs of a posed family portrait are animated to bring out some of the characteristics of the subjects and their relationships to each other. The voice-over track names the various connections between the relatives, drawing a web of linkages over the image. I don't take those linkages lightly; attending a gathering of a friend's family I was both fascinated and skeptical. The significance of those linkages is both undeniable and inconsequential.

"A small, funny film which pinpoints the kinship system as our first and primary structure of representation, and the irony of our desire to make realistic home movies." — Amy Taubin, *The Soho Weekly News*

1977, 16mm, color/so, 3m, $10

30 YEARS AGO THEY DIDN'T TALK ABOUT KISSING

Faded home movie footage from a party in 1947 is slowed down and manipulated through optical printing while a voice-over pushes the images with questions about kissing. The text is a modification of parts of a questionnaire that was distributed at the Woman's Building in Los Angeles in the early 1970s. The film reveals myths about romance generated in my family.

"An ironic flirtation with 'oedipus.'" — Amy Taubin, *The Soho Weekly News*

1977, 16mm, color/so, 4m, $10

THE STORY OF MOTHERS AND DAUGHTERS

I optically printed home movie footage and then shot new material to simulate the situation in some of the home movies. The soundtrack intersperses personal anecdotes about mothers and daughters with the images. Because I was concerned with subtle, fragile emotional connections, the formal strategy in this film is rather strict, involving repetitions, silences and alternation of image and sound.

1979, 16mm, color/so, 7m, $20

NO AND AMBITION

I combined movie footage and photographs of my father with sync-sound performances by myself and my daughter. Instead of voice-over remarks providing information and commentary, texts — images of words in color and in motion — are intercut with the images. The film is about two specific "lessons" from my father, but also about light and space, behaviors and gestures.

1981, 16mm, color/so, 11m, $30

Special Package: All of the films in the FAMILY SERIES may be rented together for $55.

DRINKING FROM THE STREAM

Contemplation of the condition of memories as experiences transformed by language leads to anticipation and anxiety in planning a car trip. The obsessional fears and negativities of the character are opposed by the seductiveness of the landscape images. The film includes material filmed twenty years ago combined with new images shot to match the old ones, plus animation and the interspersed performance.

1988, 16mm, color/so, 14m, $40

LAURA MARGULIES

Laura Margulies was born in Hawaii and received her BA in film from the University of Hawaii and her MFA from New York University. Laura currently works as a color designer for MTV animation and teaches animation at New York University. Laura's work consists mainly of textured oil-painted animation in conjunction with live-action imagery. Her films, music videos and animated logos have been screened widely in theaters and televised on WNYC, MTV, VH-1 and on PBS. They have won awards from Creativity magazine, the Broadcast Design Awards, ASIFA East, and the Ann Arbor Film Festival. Laura continues to make her own films with the help from a New York Foundation for the Arts grant in 1997, a fellowship at UCLA in 1998, and a NIPAD (The National Initiative to Preserve America's Dance, a grant program under the umbrella SAVE AS: DANCE, underwritten by the Pew Charitable Trusts and administered at the John F. Kennedy Center for the Performing Arts) grant, 1998.

ROSE MARRIED A JUNKY

Animator/Director: Laura Margulies; Voice: Katey Bernard; Live-action camera: Antonio Tatum; Music: Local Deities, Adam Sultan, Abra Moore.

Combining fluid drawn and painted imagery with live-action footage, ROSE MARRIED A JUNKY is an odyssey into one woman's thoughts on herself, intellectual pick-ups, people with desperate eyes, and her grandmother's imagined love affair.

Awards: ASIFA East, 1992; NYU Animation, 1990.

1990, 16mm, color/so, 6.5m, $25

SINCE OUR STATUS CHANGED (I'M ALONE BUT AT LEAST I'M NOT BEING KICKED IN THE FACE)

Animator/Director: Laura Margulies; Voice: Katey Bernard; Live-action camera: Antonio Tatum, Craig Marsden; Music: Frank Orrall, Matt Miller, John Nelson, Sadam Sultan, Abra Moore.

SINCE OUR STATUS CHANGED ... bluntly chronicles a woman's decision to break up with her passionate yet abusive lover. The film blends animated oil painting with live-action footage.

Awards: Best Animated Film, Ann Arbor Film Festival, 1993; ASIFA East, 1993.

1992, 16mm, color/so, 10m, $40

Laura Margulies

JOSEPHINE MASSARELLA

ONE WOMAN WAITING

Massarella uses the fixed camera shot in her enigmatic film of a symbolic encounter between two women in a beautifully shot desert location. Its cryptic form is a good example of how an idea can be treated most effectively by simple means, for instance in the use of the frame as a point of entry and exit for characters and as a perspectival space which uses foreground and interior for dramatic and emotional ends.

Award: Special Merit Award, Athens Int'l Film Festival, Ohio, 1985; Cash award, Ann Arbor Film Festival, 1985.

Exhibition: Independent Means film tour of the United Kingdom, 1987; Festival of Festivals, Toronto, 1985; Vancouver Int'l Film Festival, 1985; LA Int'l Gay Film Festival, 1985; SF Int'l Gay Film Festival, 1985; Montreal Int'l Women's Film Festival, 1985; Beyond the Keyhold Int'l Women's Film & Video Festival, 1985.

1984, 16mm, color/so, 8m, $15

NO5 REVERSAL

In one way, this film is a a journey of perspectives. It begins more or less objectively, with a scene of two women in bed talking (we don't hear their voices). We are then drawn into a subjective journey through times and places. Ownership of this journey is ambiguous, and changes subtly until the final scene of the film when it is revealed to be (of course, who else?) the filmmaker's. In this way then, the film is highly personal.

In another way, my work is a continuous and deliberate disruption of what seems to be a narrative structure. The scene portraying two women in bed sets up strong expectations of a narrative film. After the scene is disrupted visually, the audio linked to the scene is also disrupted. The audio track is treated so that it sounds like it could be a sweep along a radio dial. This disruption of chronological sequence is characteristic of "horizontal montage," which is a non-narrative poetic/filmic device meant to represent simultaneity .... The intention is to lay bare the structure of narrative and decentralize the perspective, or point of view, of the film.

Exhibition: Osnabrück Media Arts Festival, 1989; Pleasure Dome, Toronto, 1990; Experiments '90, Melbourne, Australia; Formal Diaries, Japan tour, 1991.

1989, 16mm, b&w/so, 9.5m, $20

GREEN DREAM

"In GREEN DREAM, Josephine Massarella has infused her vibrant, impressionistic images of nature with the spirit of the goddess Artemis. Evocative and abstract, GREEN DREAM relies on a wide range of experimental techniques, including pixilation, optical printing and manipulated motion to achieve a dreamlike state where the relevance of beauty and the irrelevance of use can be contemplated. Reminiscent of the work of French experimental filmmaker Rose Lowder, GREEN DREAM confronts modern overdevelopment with overpowering life forces." — David McIntosh, Toronto International Film Festival, 1994

Award: Silver Award, Experimental Live Action, Charleston Int'l Film Festival, 1995

Exhibition (selected): Toronto Int'l Film Festival, 1994; Ann Arbor Film Festival, 1995.

1994, 16mm, color/so, 23m, $50

NIGHT STREAM

NIGHT STREAM, a short experimental film about rebirth and fertility, succinctly evokes the flow of tension and trance within the dream state.

Exhibition (selected): Ann Arbor Film Festival, 1996; Seventh Madrid Experimental Cinema Week.

1996, 16mm, color/so, 11.5m, $25

HEATHER MCADAMS

MEET ... BRADLEY HARRISON PICKELSIMER

"It's even better than C-SPAN." — Sean Collins

"If you see this, you'll have something to talk about tomorrow." — Lynda Barry

This is an experimental documentary about a Kentucky drag queen by the name of Bradley Harrison Picklesimer who ran his own bar on Main Street in Lexington, Kentucky. In 1982, when I first moved to Lexington to teach at the University there, the first thing I remember hearing was "you have to meet Bradley Picklesimer!" Little did I know that I would devote the next three years of my life to making a movie about this Bradley Picklesimer.

My original intention was to introduce my audience to this colorful personality who I found to be both entertaining and deep. It made me angry that many people would stereotype Bradley because he was a cross dresser, or completely dismiss him altogether as someone who they didn't want to get to know. I felt that Bradley's observations about the world were really not that much different than my own, even though our backgrounds and lifestyles were miles apart. I witnessed firsthand people laughing at him and it got me thinking that we haven't really progressed very far as a society in some very basic ways.

1988, 16mm, color/so, 35m, $60

FETAL PIG ANATOMY

I got tired of making funny films and came up with a rather upsetting montage film that I later combined with an equally upsetting soundtrack that a friend made. This film has something to do with that whole idea that there's a button somewhere that some asshole can press that will blow up the whole world.

1989, 16mm, color/so, 5m, $25

GLEN W. TURNER

This film is made out of found footage and stuff that I shot. It starts out like a real documentary and gets increasingly more absurd. Probably good to watch if you're on mushrooms.

16mm, b&w/so, 7m, $25

ANTHONY MCCALL

LINE DESCRIBING A CONE

Line describing a cone is what I term a solid light film. It is dealing with the projected light-beam itself, rather than treating the light-beam as a mere carrier of coded information, which is decoded when it strikes a flat surface (the screen).

The film exists only in the present: the moment of projection. It refers to nothing beyond this real time.

The form of attention required on the part of the viewer is unprecedented. No longer is one viewing position as good as any other. For this film every viewing position presents a different aspect. The viewer therefore has a participatory role in apprehending the event: he or she can — indeed needs to move around, relative to the emerging light-form.

"... Anthony McCall's LINE DESCRIBING A CONE [is] a film which demanded to be looked at, not on the screen, but in the space of the auditorium. What was at issue was the establishment of a cone of light between the projector and the screen, out of what was initially one pencil-like beam of light. I consider it the most brilliant case of an observation on the essentially sculptural quality of every cinematic situation." — P. Adams Sitney, *Artforum*

Note: Important conditions for projection will be sent with the film.
1973, 16mm, b&w/si, 30m, $75

Curt McDowell

Dora Myrtle

With Mark Ellinger.

Ainslie Pryor in two miniature dramas, utilizing wind sound effects, canned laughter and "I Love Lucy" lighting.
16mm, b&w/so, 13m, $35

Peed Into the Wind

Thanks to Mark Ellinger.

An hour-long saga of Mick Terrific, rock 'n' roll star, and the cast of 50 he encounters on his search for "Mr. Wonderful."

"PEED INTO THE WIND smears across the screen like one of those dirty underground comic books. It's loaded with a lot of big scenes and unusual looking people that make this epic resemble a clogged toilet. Unfortunately, since several of the performers were not as loyal as Ainslie Pryor and John Thomas, the plot is difficult to follow but in no way hinders the sewer-like sequences. It's quite enjoyable and possesses the releasing power of an enema." — George Kuchar

"A real gut-punch. It'll have you puking in the aisles." — Mike Kuchar

My life story.
16mm, b&w/so, 60m, $80

Tasteless Trilogy

Starring the tasteless trio: Ainslie Pryor, John Thomas and Curt McDowell.

"A wonderful example of his interest in Motion Picture plots that grip you, but go nowhere, and end seemingly at random." — George Kuchar

Exhibition: Museum of Modern Art, NY.
16mm, b&w/so, 16m, $35

Truth for Ruth

Muffled, inaudible sound and no image to speak of make this one a real crowd pleaser.
16mm, b&w/so, 4m, $15

Pornografollies

Ted Davis is everyone's favorite Master of Ceremonies for the following performances:

Peckernose Act; The Cooking and the Washing Act; Spin Your Little Clothes Off Act; Tea Break; The Spinning Nuns; Balancing Prick Act; The Dirty Hummers; Spanish Dancer Act; The Whora; Picking a Winner; The Poop Chute Act; Waiting and Worrying Nude Act; The Tapping Tennies; The Disappearing Milk and Sandwich Act; The Flower Magician; Fart Chorus; The Whirlwinds; The Paper Bags on the Heads Act; The Belly Dance; Cheek to Cheek; Head Job Act; Tweeting Prick Act; Fanny Dancer; Back Words Act; Betsy the Cussing Doll; And ... The Singing Twat.

"PORNOGRAFOLLIES is a musical of sorts, a bisexual scatological revue full of bad jokes, good humor, and a general content that I could not begin to describe here. PORNOGRAFOLLIES achieves a kind of slapdash surrealism." — *The New York Times*
1970, 16mm, b&w/so, 30m, $50

A Visit to Indiana

"... it is not only very funny, but perfectly designed to satirize the Midwestern life style. The film may be no more than a sound track, but even if you listen with your eyes closed, you should enjoy it." — *LA Free Press*

"A powerful, controversial film for discussion in senior high school language arts and social studies classes and college courses in sociology and psychology. Also for public library film programs and loan to groups interested in films heavy with social comment. Ages 16 to adult." — *The Booklist*, American Library Association
1970, 16mm, color/so, 10m, $25

Confessions

"Just as outrageous is Curt McDowell's CONFESSIONS. McDowell, a graduate student at San Francisco Art Institute, opens his film with a confession to his mother and father, listing in exhausting detail his sins of the flesh."
1971, 16mm, b&w/so, 16m, $35

Wieners and Buns Musical

"WIENERS AND BUNS MUSICAL really is a musical, a domestic musical, with songs, and with a housewife heroine named Trixie (Ainslie Pryor) who dresses like a Dorothy Lamour South-Sea islander and yearns for something better — specifically, her lover rather than her husband (George Kuchar) .... It earns its grades — pretty good grades — as much for depth of impudence as for range of invention." — *The New York Times*
1971, 16mm, b&w/so, 16m, $35

Siamese Twin Pinheads

Starring Mark Ellinger, Curt McDowell and Janey Sneed Ellinger as "the nun."

A little talent show.
1972, 16mm, b&w/so, 6m, $15

A Night With Gilda Peck

A vehicle for the talented Mrs. Kathleen Hohalek, as the tenant of the Pyramid Penthouse, with George Kuchar and Bob Hohalek as the burglars, "Slug," and "Boom Boom," John Thomas as "the Cooper" and Ainslie Pryor as "the maid."

"Mrs. Hohalek is obviously tone-deaf." — Anonymous
1973, 16mm, color/so, 10m, $20

Boggy Depot

(A Musical for the Whole Family) by McDowell and Ellinger.

A rural operetta starring Ainslie Pryor and George Kuchar, told through song and rhyme.

"I was glad to see Curt McDowell's BOGGY DEPOT win an award, since it was the funniest film in the festival, an off-key musical parody of *West Side Story* ...." — *Michigan Daily*

"In BOGGY DEPOT, Curt McDowell and Mark Ellinger, aided by lampooned ballads and broad, properly hammy acting, mercilessly rib the romantic musical genre." — *The New York Times*
1974, 16mm, b&w/so, 17m, $35

Naughty Words

"... WORDS was a Curt McDowell work covering the gamut of cinematic profanity."
1974, 16mm, b&w/so, 3m, $15

Stinkybutt

The film that caused Sheri Milbradt to lose 40 pounds.

"... a psychological comedy — a bizarre satire on works like Polanski's *Repulsion*." — *Michigan Daily*

1974, 16mm, b&w/so, 4m, $15

True Blue and Dreamy

A real and favorite dream of mine, preserved on film to be relived over and over.

Awards: Third Place, Ann Arbor Film Festival, 1974

1974, 16mm, b&w/so, 17m, $35

Fly Me to the Moon

Ainslie Pryor and Curt McDowell as Starlet and director.

"The ubiquitous Curt McDowell was represented once again by a humorous little ditty called FLY ME TO THE MOON. McDowell satirizes just how far people will go to accommodate 'artistic inspiration.' A true comedic gem." — *Michigan Daily*

1975, 16mm, b&w/so, 7m, $25

Nudes (A Sketchbook)

"Curt McDowell's NUDES (A SKETCHBOOK) is a paean to the filmmaker's closest friends: a series of portraits (beginning with one of George Kuchar) based on stylized, often graphically sexual interpretations of his or her personality. My favorites are 'Barbara,' a pre-Raphaelite vision of woman and 'Ainslie,' a musical spoof on glamour. The filmmaker's point of view ranges from compulsively erotic to light-hearted and self-debunking. A broad reading of the term 'romantic' would probably best describe the spectrum of extreme, even outrageous, possibilities which Curt embraces in this sketchbook/film." — Karen Cooper, Film Forum

"What is interesting about the film is how each vignette constitutes a small, coherent narrative and thrusts a certain psychological characterization on the figure it examines .... McDowell's irony is submerged and gentle, and NUDES constitutes a highly ambiguous (and fundamentally male) catalogue of sexual probabilities." — Lucy Fischer, *The Soho Weeky News*

"I was very proud of him — he's finally made a film — NUDES — it's the first film of his with any real feeling for his subject. That's the one — it's the most personal, the one I'd like to see again." — James Broughton

1975, 16mm, b&w/so, 30m, $45

Thundercrack

Directed by Curt McDowell. Script by George Kuchar. With Marion Eaton.

"THUNDERCRACK starts out in *Old Dark House* style with a dark and stormy night, an assorted group of strangers stranded in a remote Victorian mansion, and a crazed hostess with her husband pickled in a jar and her monstrous son locked in the spare room. From there on it is a series of test situations which manage to get everyone together, sexually and socially, with everyone else before dawn brings everything to a rousing conclusion." — J.R. Taylor, *Sight & Sound*

"THUNDERCRACK is the hardest of hardcore pictures — the most sexually explicit movie I've ever viewed in Britain: solo, lesbian, heterosexual and mixed male couplings are viewed with a remorseless camera. This is, in short, a steamy spoof filmed with a sure and witty grasp of genre conventions whose prevailing mood is one of buoyancy and exhilaration. THUNDERCRACK is, simply, pro-sex — of all sorts: try it, you'll like it — that's its theme. When a straight guy is initiated to gay sex after being anally entered by a 'switch hitter,' the het then tells the married woman with whom he is 'eloping:' 'Now, if it doesn't work out with us, I can always start something with your husband.' " — Jack Babuscio, *London Gay News*

1975, 16mm, color/so, 120m, $175

Loads

"San Francisco-based Curt McDowell has always been a pioneer in sexual frankness, but his new film, LOADS, goes far beyond his earlier all-out efforts and puts such big-time dabblers in eroticism as Bernardo Bertolucci and Nagisa Oshima decidedly in the shade." — David Ehrenstein, *Los Angeles Herald Examiner*

1980, 16mm, b&w/so, 22m, $50

Mark McGowan

The Jazz Sandwich

"The most striking aspect of his work is that no two films resemble each other. Each film masters an entirely new subject as well as a different set of techniques. Animation, video, optical printing and straightforward editing as well as a sophisticated sound/image relationship all reveal a sense of struggle to create; create and move on ...." — Carmen Vigil, San Francisco Cinematheque

THE JAZZ SANDWICH contains ... assorted watercolors, a few hundred sheets of animation paper, a handful of ECO, one Bolex, one Bookla "synthi." To mix — throw together improvisationally.

1973, 16mm, color/so, 3.5m, $15

Friday the 13th

"... was a remarkably compact welding of animation and 'real' photography giving imaginative and mysterious dimensions to the simple basic plot of an artist going from his room, taking a journey and returning. McGowan seems to me an unusually promising filmmaker, blending a strong talent in graphics with solid cinematography and the ability to weave the two magically ...." — Edgar Daniels, *Filmmakers Newsletter*

1975, 16mm, color/so, 6.5m, $25

After Becoming Before

"... was edited by chance in terms of its linear structure. The film is a painful, jagged experience of action and striving. Images of rest — of all black, all light — are interspersed with the camera-to-ground-level attainment of endless steps. The constant movement is heightened by the soundtrack, the forward propelling sound of cables and the eerie, repetitious lines of poetry, 'I feel like I've always been here waiting' or 'Perhaps it's the light, perhaps this is what binds me here,' which are images of stasis, but which become as haunting and constant as the cables or the endless, forward-ascending motion of the camera." — Linda Dackman, *Artweek*

1976, 16mm, b&w/so, 13m, $25

Traffic in Rhythm Logic

Levels of movement, forms in repetition, and brushstrokes of quicksilver color gracefully emerge as the only logic to grasp in such transformative time.

1977, 16mm, color/si, 7m, $20

0 (CIRCLE) 2

Add to a two-dimensional square figure the elements of color and time using the sun directly for light and 16mm film on a core to form the image. The projected result is a fiery pulsing light entering the screen from opposing sides. A rhythmic pattern composed by the unraveling chain of exposed frames quickens as it approaches the center of the core. This simple but intriguing composition is seen in the negative and finally the "photogramatic" effect the sprocket holes add is revealed.

1979, 16mm, color/si, 20m, $20

DEFINITIONS OF A CIRCULAR NATURE

All the images within this film are the result of some activity related to circularity ... the camera, tethered by a rope, is thrown in a circle; the lens turret is rotated while filming, shadows of air bubbles form circles rotating with spiral trails. As the film progresses the detail of images becomes more resolved through color, texture, structure, light and life itself.

1979, 16mm, color/si, 9m, $25

FOG (HANGING SO CLOSE TO THE GROUND YOU CAN WALK RIGHT THROUGH IT)

Made with Jacqueline McGowan.

A light fog description with two-voice overlay.

the camera is stationary
a static X remains
seven minutes
light on screen
the film travels
fog flares from
edge
frame
bird
on
diagonal
line
allows physical scale
and fog bends metal
through the eye piece

— Jacqueline McGowan, Anthology Film Archives

1979, 16mm, color/so, 7m, $50

WRIK MEAD

WARM

"Wrik Mead's dreamy WARM suggests the comfort of an embrace as a pixilated naked male body flailing against a crumbling brick ruin ... released from the anguish of containment by another man's watch." — Toronto International Film Festival

1992, 16mm, color/so, 5m, $20

CLOSET CASE

Starring David Archer.

"In CLOSET CASE, a figure of speech is made literal as a human figure tries to escape the confines of the closet."

1995, 16mm, color/so, 3m, $20

FROSTBITE

Starring: Don Pyle, John McLachlin.

A lonely lighthouse keeper rescues his fantasy: a frostbitten man on the rocks.

Award: Best Sound Design, Ann Arbor Film Festival

1996, 16mm, color/so, 12m, $30

CUPID

Starring: David Archer, with Steve Marshall and Kim Truchan.

Cupid gets beaten at his own game.

1998, 16mm, color/so, 3m, $20

FRUIT MACHINE

Starring: John McLachlin, Gary Ponzo; Cinematography: Steve Marshall, Wrik Mead; First Assistant Director: Kim Truchan; Production Assistant: Julia Creet; Narration: John McLachlin, Don Pyle; Music: Don Pyle, Andrew Zealley.

Mixing fact and fiction, this film tells the story of Dr. F.R. Wake and his bizarre creation which became known as the fruit machine. In the 1960s, Wake was hired by the Canadian government to devise a series of tests that would expose homosexuals in the civil service. This modern retelling reveals that Wake may have had a few secrets of his own.

This film was produced with the kind assistance of The Canada Council and the OCAD MeadiaLab.

1998, 16mm, color/so, 8m, $25

ADOLFAS MEKAS

HALLELUJAH THE HILLS

Written and directed by Adolfas Mekas. Photography by Ed Emshwiller. Music by Meyer Kupferman. With: Peter H. Beard, Sheila Finn, Marty Greenbaum, Peggy Steffans, Jerome Raphael, Jerome Hill and Taylor Mead.

"The weirdest, wooziest, wackiest screen comedy ... a slapstick poem, an intellectual hellzapoppin, a gloriously fresh experiment and experience in the cinema of the absurd, the first cubistic comedy of the new world cinema." — *Time* magazine

"Imagine a combination of *Huckleberry Finn*, *Pull My Daisy*, the Marx Brothers, and the complete works of Douglas Fairbanks, Mary Pickford, D.W. Griffith, and you've got it. What have you got? A film which is both deliriously funny and ravishingly lyrical. The story, or what one can make of it, concerns two men, Jack and Leo, who are in love with Vera. For seven winters they camp near her Vermont house: all in vain, the horrible Gideon finally wins Vera. Most of the film, however, is taken up with the highlights of the two boys in the snow-covered and beautifully photographed woods. The slapstick is as outrageous as the continuity is nonexistent." — Richard Roud, *The Guardian*

1965, 16mm, b&w/so, 82m, $125

JONAS MEKAS

THE BRIG

Play by Kenneth H. Brown. Staged by Judith Malina and Julian Beck at the Living Theatre, New York. Photographed and filmically conceived by Jonas Mekas. Editing by Adolfas Mekas.

"Unrelieved by one whit of lightness or compassion, this harrowing screen exercise depicts the methodical, round-the-clock fiendishness inflicted on 10 prisoners by three guards, all of it apparently in the line of duty." — *The New York Times*

"Part drama, part polemic, with shock-wave sound and a nightmare air that suggests Kafka with a Kodak, the movie does exactly what it sets out to do — seizes the audience by the shirtfront and slams it around from wall to wall for one grueling day in a Marine Corps lockup." — *Time* magazine

"When leaving this film, one promises never to see it again. For it seems impossible to watch such a spectacle twice. The film is hard like a nut, and the only thing

to do is crush it, without ever asking if this nut is a symbol of the universe. The Mekas brothers are no longer the gentle poets that we thought they were: they are two wild Indians drying scalps." — *Cahiers du Cinema*, Paris

Award: Venice Documentary Festival, 1964

Exhibition: London Film Festival, 1964; NY Film Festival, 1964.

1964, 16mm, b&w/so, 68m, $80

CASSIS

A small port in South of France, a lighthouse, the sea, shot from just before the sunrise until just after the sunset, all day long, frame by frame, a frame or two every second or every few minutes.

1966, 16mm, color/so, 4.5m, $6

NOTES ON THE CIRCUS

Ringling Bros., filmed in three sessions (three-ring circus), with no post-editing of opticals, five rolls strung together as they came out of a camera. Jim Kweskin's Jug Band prepared the soundtrack. Film can also be watched with soundtrack turned off (if you're a "purist" which I'm not).

1966, 16mm, color/so, 13m, $15

REMINISCENCE OF A JOURNEY TO LITHUANIA

The film consists of three parts. The first part is made up of footage I shot with my first Bolex, during my first years in America, mostly from 1950-1953. It shows me and my brother Adolfas, how we looked in those days; miscellaneous footage of immigrants in Brooklyn, picnicking, dancing, singing; the streets of Williamsburg.

The second part was shot in August 1971, in Lithuania. Almost all of the footage comes from Semeniskiai, the village I was born in. You see the old house, my mother (born 1887), all the brothers, goofing, celebrating our homecoming. You don't really see how Lithuania is today: you see it only through the memories of a Displaced Person back home for the first time in twenty-five years.

The third part begins with a parenthesis in Elmshorn, a suburb of Manburg, where we spent a year in a forced labor camp during the war. After the parenthesis closes, we are in Vienna where we see some of my best friends — Peter Kubelka, Hermann Nitsch, Annette Michelson, Ken Jacobs. The film ends with the burning of the Vienna fruit market, August, 1971.

1971-1972, 16mm, color/so, 82m, $100

SCENES FROM THE LIFE OF ANDY WARHOL

Music: Velvet Underground, recorded in 1966. Opening segment taped at the Dom at the public performance with Nico. End section: Mass for Andy Warhol at St. Patrick's Cathedral.

The film is made up of my film diaries related to Andy Warhol from the years 1965-1982. Locations are New York and Montauk: The Factory, house of George Maciunas, village gate, psychiatrist's convention, home of Stephen Shore, Warhol Estate, Montauk, etc. The "cast" includes Lou Reed, Nico, Edie Sedgwick, Gerard Malanga, Andy Warhol, Allen Ginsberg, Ed Sanders, Barbara Rubin, Tuli Kupferberg, Peter Orlovsky, John Lennon, Yoko Ono, George Maciunas, Vincent Friemont, Henry Geldzahler, Paul Morrissey, Karen Lerner, Jay Lerner, Peter Beard, John Kennedy Jr., Lee Radziwill, Tina Radziwill, Anthony Radziwill, D'Allessandro, Caroline Kennedy, Mick Jagger, Jade Jagger and many others.

Completed in June, 1990.

1965-1982, 16mm, color/so, 36m, $100

BIRTH OF A NATION

Music by Wagner and Hermann Nitsch. Voice by Jean Houston.

One hundred and sixty portraits or rather appearances, sketches and glimpses of avant-garde, independent filmmakers and film activists between 1955 and 1996. Why BIRTH OF A NATION? Because the film independents IS a nation in itself. We are surrounded by commercial cinema Nation same way as the indigenous people of the United States or of any other country are surrounded by the Ruling Powers. We are the invisible, but essential nation of cinema. We are the cinema.

List of filmmakers and related friends and film activists who appear in the film, in order of appearance:

P. Adams Sitney, Peter Kubelka, Ken Kelman, Hollis Melton, Ken Jacobs, Larry Jordan, Florence Jacobs, Harry Smith, Henri Langlois, Annette Michelson, Gerald O'Grady, Hollis Frampton, Sidney Peterson, James Broughton, Joel Singer, Stephen Dwoskin, Dore O., Wener Nekes, Kenneth Anger, Andrew Noren, Jacques Ledoux, Ed Emshwiller, Saul Levine, Larry Gottheim, Pascale Dauman, Ray Wisniewski, Taylor Mead, Michael Snow, Ricky Leacock, Stan Brakhage, Jane Brakhage, Barry Gerson, Willard Van Dyke, John Whitney, Pola Chapelle, Morris Engel, Stan Vanderbeek, Amy Greenfield, Bruce Baillie, Chantal Akerman, Sally Dixon, Will Hindle, Michael Stuart, Robert Creeley, Friede Bartlett, Scott Bartlett, Jud Yalkut, Adolfas Mekas, Callie Angell, Charles Levine, Bhob Stewart, Nelly Kaplan, Claudia Weil, Annabel Nicholson, Birgit Hein, Piero Heliczer, Peter Gidal, Kurt Kren, Wilhelm Hein, Malcolm Le Grice, Carmen Vigil, Bill Brand, Regina Cornwell, Akiko Iimura, Taka Iimura, David Crosswaite, Gill Eatherley, Amy Taubin, Tom Chomont, Peter Weibel, Carla Liss, Robert Huot, Guy Fihman, Claudine Eizykman, David Curtis, Barbara Rubin, Kenji Kanesaka, Anna Karina, Leo Dratfield, Gregory Markopoulos, Robert Beavers, Robert Kramer, Pamela Badyk, Cecille Starr, Jerome Hill, Donald Richie, Fred Halsted, David Wise, Sheldon Renan, James Blue, Ernie Gehr, Richard Foreman, Robert Polidori, Leni Riefenstahl, Amalie Rothschild, Lillian Kiesler, Shigeko Kubota, Jerry Tartaglia, Dan Talbot, Louis Marcorelles, Michel Auder, Dwight MacDonald, Viva, Leslie Trumbull, Kit Carson, Paul Shrader, Shirley Clarke, Bosley Crowther, Dimitri Devyatkin, Ulrich Gregor, Sheldon Rochlin, LaMonte Young, Robert Gardner, Vlada Petric, John du Cane, William Raban, Tony Conrad, George Maciunas, Alberto Cavalcanti, Jim McBride, Peter Bogdanovich, Gideon Bachmann, Christiane Rochefort, Jerry Jofen, Rosa von Praunheim, Hans Richter, Roberto Rossellini, Lionel Rogosin, Robert Haller, Storm De Hirsch, Marcel Hanoun, Jerry Hiler, Bruce Conner, Myrel Glick, Paul Sharits, Barbara Schwartz, Lewis Jacobs, Ian Barna, Carolee Schneemann, Anthony McCall, Diego Cortez, Leslie Trumbell, Adolfo Arieta, Louis Brigante, Coleen Fitzgibbon, Stewart Sherman, Charles Chaplin, Len Lye, Tati, Allen Ginsberg, Valie Export, Hermann Nitsch, Andy Warhol, Jack Smith, Analena Wibom, Robert Breer and Raimund Abraham.

1997, 16mm, color/so, 85m, $150

MARIE MENKEN

DWIGHTIANA

Score for steel drum, guitar and flute by Teiji Ito.

"A charming, frivolous animation 'made to entertain a sick friend.'" — *Cinema 16*

Award: Special Citation, Creative Film Foundation

16mm, color/so, 3.5m, $25

GLIMPSE OF THE GARDEN

Soundtrack: birdsong

"A lyric, tender, intensely subjective exploration of a flower garden, with

extreme magnification, flashing color harmonies." — *Cinema 16*

"She deserves the order of the square halo, first class, with harps in diamonds." — Dwight Ripley

16mm, color/so, 5m, $25

Go Go Go

Taken from a moving vehicle, for much of the footage. The rest uses stationary frame, stop-motion. In the harbor sequence, I had to wait for the right amount of activity, to show effectively the boats darting about; some sequences took over an hour to shoot, and last perhaps a minute on the screen. The "strength and health" sequence was shot at a body beautiful convention. Various parts of the city of New York, the busy man's engrossment in his busyness, make up the major part of the film ... a *tour-de-force* on man's activities.

1962-1964, 16mm, color/si, 11.5m (24fps), $45

Hurry! Hurry!

Experimental soundtrack: continuous bombardment.

"A daring film ballet danced by human spermatozoa under powerful magnification ... a dance of death made from scientific footage, printed over murky fire." — *Cinema 16*

16mm, color/so, 3m, $25

Notebook

These are too tiny or too obvious for comment, but one or two are my dearest children.

"It is a very personal film which she keeps adding to ... a masterpiece of filmic fragments, only shown once, but wow!" — P. Adams Sitney

16mm, color/si, 10m (24fps), $35

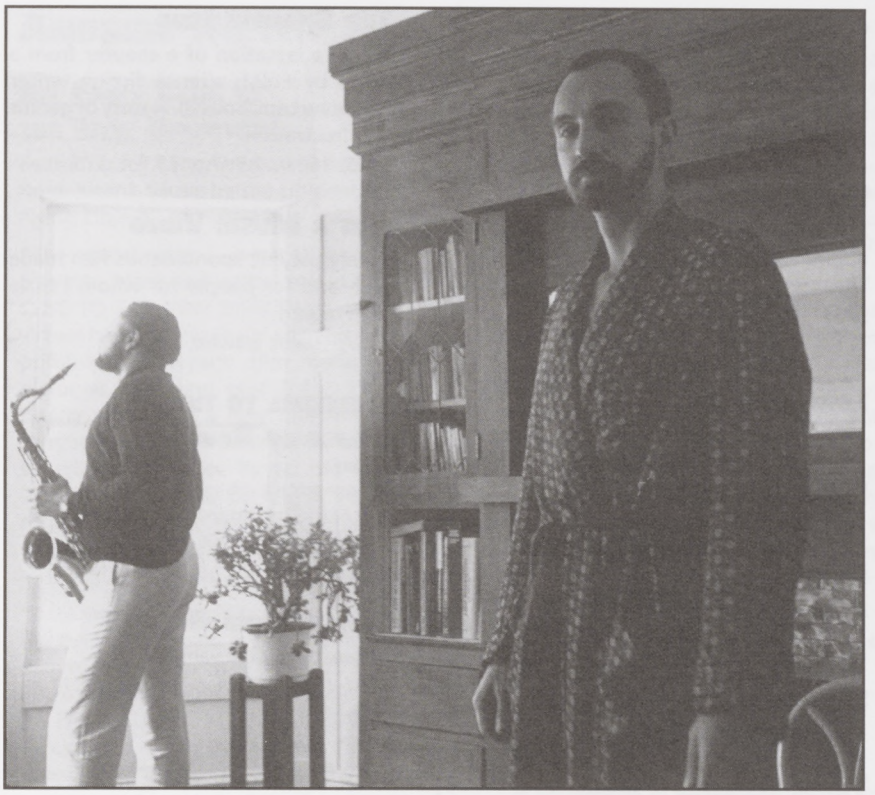
Visual Variations on Noguchi

"Poetry of natural sound" score by Lucille Dlugoszewski.

"By use of hand-held, ambulating camera, unusual editing and a startling experimental score by Lucille Dlugozewski, the sculptures of the famous Japanese-American artist, Isamu Noguchi, are given audacious movement in a controversial art-film experiment." — *Cinema 16*

"Never before have I seen such purely dynamic treatment of sculpture in film. Marie Menken has successfully transformed Noguchi's sculpture into her own medium." — Norman McLaren

16mm, b&w/so, 4m, $25



The Shadow Line by Toney Merritt

Toney Merritt

These films are representative of work completed over the past 30 years. They somewhat reflect my personal journey through life, presenting a wide range of concerns and methods in the story telling process. They place emphasis on the individual's place in the world; *Who* a person is as opposed to *What* they are. These films contain a measure of angst, irony and humor. Without the latter, it would all be bullshit.

Few descriptive notes are being offered; I have always felt that they only reflected my feelings about the films at the moment of writing. Most of the films are short. I am ever mistrustful of films where the descriptions are longer than the films themselves. The journey continues.

4891

4891 is a political 1984-ish sci-fi paranoid film like everyone made at some point in the '60s.

1969-1970, 16mm, b&w/so, 5m, $20

Little Swahili Dancers

A document of a troupe of young dancers performing African dance. You can almost hear the music.

1972, 16mm, b&w/si, 1.5m, $10

Game

Sometimes it seems that there is more at stake when losing.

1973, 16mm, b&w/so, 5m, $20

What's This?

An ecological statement of sorts.

1973, 16mm, color/si, 2m, $10

A Kiss of Death

1974, 16mm, b&w/so, 9m, $30

6 to 8 AM

My longest film to date; I have rarely shown it as it never felt as I intended it to feel. I feel differently about it now, as it is a major work for me. A story of a young and upwardly mobile black man who despite his success is very unhappy as he realizes that he is living his life as others feel he should ....

1974-1975, 16mm, b&w/so, 28m, $140

Fine French Phrases and Other Fables

1976, 16mm, color/so, 4m, $20

Fall Works

1978, 16mm, b&w/color/si, 4m, $20

Green Mountain

1978, 16mm, color/so, 3.5m, $20

JUST A THOUGHT
1978, 16mm, b&w/so, 1m, $10

EF
1979, 16mm, color/si, 4m, $20

EMBRACABLE YOU
A grating film whose conception was inspired by equally grating relationships. The soundtrack alone is enough to make you feel as bad as I did.
1979, 16mm, b&w/so, 5m, $20

LONESOME COWBOY
1979, 16mm, b&w/so, 27sec, $20

MASKED INCIDENT
1979, 16mm, b&w/so, 5.5m, $25

NOTES
A series of sketches.
1979, 16mm, b&w/si, 1.5m, $10

SMALL EVENTS
1979, 16mm, color/so, 3.5m, $20

THREE MASKED PIECES
Another series of self portraits where I poke fun at myself in some manner or other.
1979, 16mm, color/si, 3m, $20

ASIAM
A look at how I perceive people sometimes see me, and I them.

Award: Ann Arbor Film Festival, 1984
1982, 16mm, b&w/si, 6m, $30

BY THE SEA
A film made from my old studio apartment on Telegraph Hill. A portrait of sorts.
1982, 16mm, color/si, 2.5m, $25

CONQUEST PIECE
I can only say that I set up the situation for this, what I believe is a very humorous film; but it is Nancy that made this film.

"... plays alongside Toney Merritt's arch and elliptical humor, (CONQUEST PIECE & ASIAM, moving from enigma to impishness to silent farce)." — Calvin Ahlgren, *San Francisco Examiner*
1981-1982, 16mm, b&w/so, 5.5m, $30

REVOLUTION
The closing sequence of my film CONQUEST PIECE, that stands up on its own feet.
1982, 16mm, b&w/si, 30sec, $10

THE SHADOW LINE
A film adaptation of a chapter from a novel by Polish science fiction writer Stanislaw Lem (Solaris). A story of genius and frustration.
1985, 16mm, b&w/so, 13.5m, $70

NOT A MUSIC VIDEO
A very playful, spontaneous film made with and for people for whom I have high regard.
1987, 16mm, b&w/so, 7m, $35

WELCOME TO THE HOUSE OF RAVEN
A dance.
When magic is a verb.
The Beginning of the End.
The End of the Beginning.
1981-1997, 16mm, b&w/so, 3m, $20

SARAH FROM ROBERTS
A claustrophobic vampire tale.
1991-1998, 16mm, b&w/color/so, 11m, $60

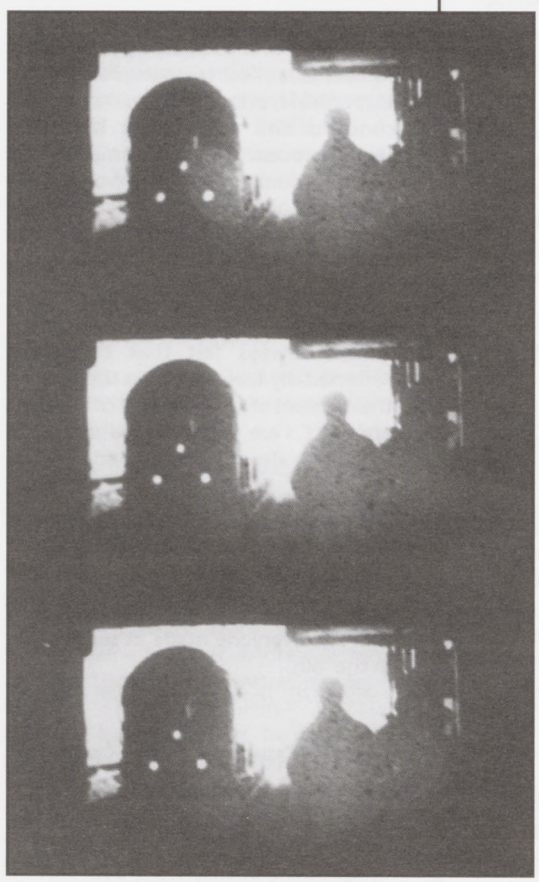
BARBARA METER

I was confronted with experimental film in the seventies for the first time and immediately engaged with it. FROM THE EXTERIOR was the first experimental film I made.

I was one of the founders of the Dutch Filmmakers Cooperative and curated a vast number of experimental film programs in Holland, which at that time were met with a lot of interest.

The conflict which rose in especially British experimental film "circles" about the so-called "political relevance" of experimental film caused me to abandon experimental film in the mid-seventies.

I followed films concerning social issues for several years. For a number of reasons (cultural climate in Holland being one of them) it took until the middle of the '80s when I re-discovered it, which felt like meeting an old love. Since then I have made a number of experimental films again, starting with ANDANTE MA NON TROPPO. My films have been shown in many countries in Europe, in Japan and in the USA.



Departure on Arrival by Barbara Meter

FROM THE EXTERIOR
A walk. Impressions from the outside in. Existence floating by — the plants, the TVs, the curtains, the dogs.

"FROM THE EXTERIOR is eight color minutes of spontaneous searching, looking at people's lives through open-curtained windows, from the outside-in. The film moves, blinks, grasps (lyrically) at the fragments of (room) reality; patches of color, the edge of a plant, a man sitting camouflaged within his surroundings, blinking TV sets, etc. It's a vision at un funny high-speed (shot at 8fps) of moments lost, passed too quickly for accurate memory-impact to be formed. Thus the film must be seen and reseen; people exist in a non-linear time, they just are. Their situations are, unobtrusively; simply, those of Giacometti-like existences, focussed on for moments only, then left to themselves. Gesture (the filmmaker's and the subjects') becomes the form content of life and film. Sometimes existences overlap (physically through superimposition), as patches of shape in a defined space, specific yet timeless." — Peter Gidal
1970, 16mm, color/si, 8m, $25

... AND A TABLE
The second experimental film I made. Two people having breakfast — an action repeated;

the action is set up, people are themselves and act, the camera is spontaneous. With the sound I tried to create different kinds of moods.

A film which is set apart a bit from the others and yet which incorporates elements I still deal with.

1971, 16mm, color/so, 20m, $40

ANDANTE MA NON TROPPO

From the inside looking out .... On my pavement each day Moroccan women meet after having collected their children from school; this is their women's group. Changing chronology and repeating actions underline the repetitiousness of their days, suggesting a cyclical time.

1988, 16mm, color/si, 6.5m, $25

DEPARTURE ON ARRIVAL

In this film I attempt to communicate the feeling of evaporation, of disappearing and slipping away of the fragile material which is called time.

"Through the articulation of its fragments, it develops overwhelming senses of both transience and loss, and of the personal and specific nature of what is lost, making it a testimony, an act of remembrance." — Nick Collins, England, 1997

"For a moment the family portraits, the grainy images of trains coming and going and the shots of old villages break through oblivion, to sink back in it shortly after .... It is the careful composition of its fragmentary nature which makes DEPARTURE ON ARRIVAL a moving film ...." — Mieke Skrien, Holland, 1997

"Kurt Kren saw the program, and he loved your film!" — Brigitte Burger-Utzer, Sixpack, Vienna, 1997

DEPARTURE ON ARRIVAL came out of two modes of filmmaking within experimental film. It was fuelled and influenced especially by the sometimes densely edited personal poetic film, and the structuralist minimalist film where the medium reflects on itself. The influence of the poetic filmmode lead to a feeling of freedom to put one's own experiences into images, a way of thinking and looking which cleared the way for translating personal concerns into a filmic form. The structuralist mode gave way to a love and a handling of the materiality of film itself and the awareness of its textures — the grain, the light, the darkness, the relationship between the sound and the image.

1996, 16mm, b&w/so, 22m, $66
VHS Sale: $50 Home; $100 Other

ANDREW MEYER

AN EARLY CLUE TO THE NEW DIRECTION

Featuring Joy Bang, Prescott Townsend, Rene Ricard. Music by the Unidentified Flying Objects.

"The grand prize ... went to Andrew Meyer's black-and-white AN EARLY CLUE TO THE NEW DIRECTION, whose virtues had nothing to do with technical polish. Mr. Meyer's film hung on dialogue, cast and plot (of a kind), clearly moving in a new direction. Its central virtue was nothing less than a superb performance by an old man, Prescott Townsend, playing a Boston rogue long past his time, who charms a young girl with his 'snowflake theory.'" — Douglas M. Davis, *National Observer*

"Afterward, one felt that Andrew Meyer had opened a new world for 16mm cinema, one in which many kinds of excuses no longer need to be made. AN EARLY CLUE TO THE NEW DIRECTION — apt title — his most recent film, is unexpected, glorious, and indescribably moving, and I can't forget it." — James Stoller, *The Village Voice*

Award: First Prize, Ann Arbor Film Festival, 1967

Exhibition: Int'l Festival of Short Films, London; Film Theatre, 1968.

Collection: British Film Institute

1966, 16mm, b&w/so, 28m, $60

MATCH GIRL

Featuring Vivian Kurz, Gerard Malanga, Andy Warhol. Story by Hans Christian Anderson. Songs by the Rolling Stones, Martha & the Vandellas.

"The winner as the best dramatic picture is MATCH GIRL, by Andrew Meyer. It is a complex and adroit visualization of the fantasy experiences of an aspiring young actress done in color and with dandy musical accompaniment by the Rolling Stones. This one, with some further story values, could be stretched into a fetching full-length film." — Bosley Crowther, *The New York Times*

Awards: First Prize, National Student Film Awards, 1966; Ann Arbor Film Festival, 1966.

Exhibition: Spoleto Festival of Two Worlds, 1966; Robert Flaherty Film Seminar, 1967; Chicago Int'l Film Festival, 1967.

Collection: British Film Institute

1966, 16mm, color/so, 25m, $60

FLOWER CHILD

"... about a girl who photographs a young man in Central Park who sits in a tree and plays a pipe. He resents her photography and follows her home to get the film from her. They make love. Whilst he is asleep she develops the negative, but in the resulting print he is missing. Was he the god Pan?" — Ken Gay, *Films and Filming*

"... has much to do with nuance of the most ineffable kind: appearance as against behavior; oddities and crudities of expression, diction and composition in the service of a texture that's unpleasant or embarrassing one moment and elaborately touching the next, with the gap never bridged. The performers are Joy Bang ... and Frank Meyer, a bored cherub who could become a key ambivalent figure for modern films." — James Stoller, *The Village Voice*

Exhibition: Int'l Festival of Short Films, London, 1968

1967, 16mm, color/so, 18m, $45

THE SKY PIRATE

"Another look at SKY PIRATE confirms that it may well be one of the most important of the recent American movies. Certainly it is one of the very few which works entirely within a compellingly modern sensibility and idiom without that sentimental overlay of new techniques on old ideas which I so question in the 'now' Hollywood movies. Sheerly beautiful ... breathtakingly lyrical .... It ought not to be missed. Meyer may prove to be one of the American filmmakers of consequence through the '70s." — Whitehall, *LA Free Press*

"The sky pirate's Cuba, the New Left's revolutionary society, the wife's little-theatre Carmen, and the hooker from Spanish Harlem are all simply disguises of the same escapist Latin fantasy filmmaker Andrew Meyer subtly but memorably dramatizes. En route he demonstrates more creative feature filmmaking talent on a shoestring than many a director who would be insulted to operate with ten times the budget." — *Variety*

1969, 16mm, color/so, 85m, $150

STEVE MOBIA

LIGHT FIXTURE

A man being treated for vomiting up honeybees is transported by a ghostly woman's nightgown into a glowing white room exposed to the dark outside through an undraped window. He becomes the patient of a doctor-magician-orchestra conductor who appears to influence the forces of the unknown. The movie visually depicts the role of the conscious mind toward the unconscious.

Exhibition: Palo Alto Film Festival, 1984
1981, 16mm, b&w/so, 6m, $12

LIMBOID

Featuring Cynthia Moore.

A mixture of lyrical, comic and disturbing symbolic imagery illuminates this dreamlike narrative of a woman painter's transformation. Beginning on a battlefield where her enemy is a blank canvas, the painter encounters: an art critic with a baby protruding from his helmet, a POW camp with prisoners blinded by maps, torturerers who whip paintings and a tribe of surgically gowned young girls roaming the countryside with hedge clippers. The action culminates in an identity struggle with an adolescent girl holding a burning bouquet of flowers. The film can be seen as a comparison between defensiveness and vulnerability.

Exhibition: KQED-TV, SF, 1985
1983, 16mm, color/so, 25m, $40

ANDY MOORE

Born in 1956 in Burbank, California, across the street from Disney Studios, Andy Moore and a core group of friends presented several elaborate marionette shows for the neighborhood as children. Starting at age 12, they began to produce a series of silent Super 8 "trick" films (which Andy later learned were shockingly similar to the trick films at the dawn of cinematic history). In high school, he made his first "art" film, an epic poetic documentary on the demolition of a metal mansion designed by Richard Neutra, accompanied by a doleful loop of "As Time Goes By" on the player piano. His fellow students were bored stiff. But later, at UC San Diego, after a brief flirtation with sociology, he re-approached cinema in a more rigorous way, gaining inspiration from the films of Michael Snow, Standish Lawder, Jon Jost, James Benning, Pat O'Neill and many others. Around 1978 his films became saturated with language, but since then he has tried to gesture and suggest rather than state, and keep his films non-language-specific. Deeply interested in the grammar of cinema and music, his own films are a blend of structural and personal concerns, and he often starts first with the soundtrack in mind. He has lived in San Francisco for over 20 years with his partner, filmmaker Jack Walsh. He works for the Film Arts Foundation on *Release Print* magazine, as a travel writer for the *Fodor's* guide books, as a massage practitioner with a small ongoing practice, and occasionally as a voice-over artist for other independent filmmakers. His films have won awards at the following festivals: Thomas Edison/Black Maria, Ann Arbor, San Francisco International and Onion City (Chicago). His festival screenings also include the Mill Valley Film Festival, Slam Dance Film Festival, Big Muddy Film Festival, Film Arts Festival and Charlotte Film Festival, plus touring shows of the Ann Arbor and Black Maria film festivals.

Limboid by Steve Mobia

DAY THEN NIGHT

It's midday in sleepy San Diego. Everything is moving sluggishly in the hot sun. Kind of spooky. But night falls quickly and multiple drum rolls signal the onset of the night, the hectic breakneck buzz of crass neon and porno marquees, cars hurtling through the "bad" part of town, hyped up nightlife glitz. An impressionistic portrait of urban glitter and grit that moves to a rock beat.
1977, 16mm, b&w/so, 5.5m, $20

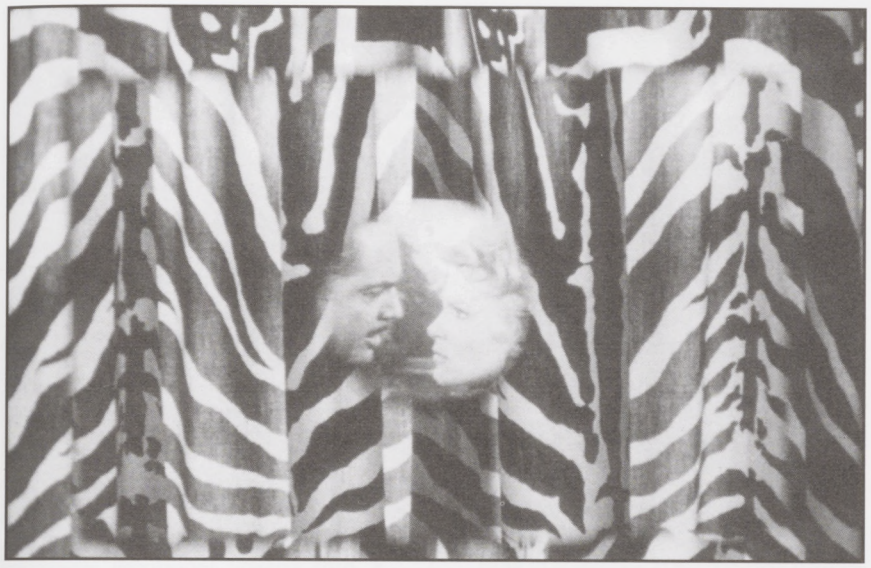
ROOM LIST

ROOM LIST is a "tour" of a room and the objects in it. The narrator tells you about his personal belongings, their origins and uses, and the systems of organization governing their placement. The film draws attention to details, demonstrating how one person structures his living space on functional as well as sentimental grounds.

"... a short yet very good autobiographical film; its value extending beyond the academic domain. The revealing honesty achieved in the work is particularly striking. This self-examination is realized via a novel filmic structure, devised to survey the contents of his room on an item by item basis. The obsessive materialism is effectively shoved out of the room on the screen and into the laps of the audience, forcing a response. Unconsciously, yet inherently, the film is a more definitely American statement than *Apocalypse Now*." — Louis Hock
1978, 16mm, b&w/so, 20m, $50

SOUND AND VISION, STATION TO STATION

SOUND AND VISION, STATION TO STATION is a two-part film about consuming and producing music. Part one is an aerial view of someone sitting at a table, consuming food, drugs and music while making color drawings on white paper. Part two shows a man's first encounter with a saxophone, live and authentic. Both sections have very bright, dense colors.
1978, 16mm, color/so, 10m, $25



Split Description by Andy Moore

HISTRIONIC RESPONSE SECTION

I heard some old pipe organ music which suggested "desperate fear" to me, and I envisioned a relentless series of faces looking terrified, as if they were in a horror movie and had just seen some terrible monster. I had about 50 people do two things for the camera: act horrified, and act relaxed and blissful. The resulting footage was edited to conform to that particular piece of organ music which is heard on the soundtrack. At once terrifying and comical.

1983, 16mm, b&w/so, 2m, $15

SHADES OF MEANING

SHADES OF MEANING is a short, poetic meditation on music and meaning in cinema. "Aurally iconographic" music fragments have been decomposed, then re-composed into loops and patterns, and combined with eclectically chosen imagery shot mostly in the western United States. The result is both a reflection of the artist's sensibilities and a commentary on commercial media values.

At once a celebration of visual beauty and a semiological investigation into how musical codes and imagery combine to create meaning, SHADES OF MEANING has been called paradoxical, mystical and elegant, pregnant with multiple meanings and a powerful tool for reflection.

Awards: SF Int'l Film Festival; Black Maria Film and Video Festival.

1986, 16mm, color/so, 10m, $25

SPLIT DESCRIPTION

A film of gestures rather than statements, SPLIT DESCRIPTION utilizes a concentric split-screen technique to present a kaleidoscopic moving montage of three diverse locales (in California, Massachusetts and New York). The different zones within the frame interplay, while the hairline borders between them become crucial junctures of vanishing/becoming. The soundtrack, ranging from dead simple to deliriously intricate, collaborates in the collage. Virtually nonverbal (except for some Morse code), the film is a "magic viewing box" designed to cut the viewer free from narrative expectation and instead serve as a tool for reflection on space/time/sound.

Awards: Director's Citation, Black Maria Film and Video Festival, 1995; Honorable Mention, Ann Arbor Film Festival, 1995.

Exhibition: Film Arts Festival, 1994; Charlotte Film and Video Festival, 1995; Ann Arbor Film Festival and Tour, 1995; Big Muddy Film Festival, 1995; Mill Valley Film Festival, 1995; Slam Dance Film Festival, 1996.

Collection: Ngee Ann Polytechnic, Singapore

Note: No optical printing was utilized in the making of this film. — A.M.
1994, 16mm, color/so, 8m, $25

Videotape compilations for sale:

THREE FILMS BY ANDY MOORE

Includes: SPLIT DESCRIPTION, SHADES OF MEANING and HISTRIONIC RESPONSE SECTION

See film descriptions above.

1994, VHS, 20m, color/so, $30 Home; $100 Other

HILARY MORGAN

GEIST

Based on ancient legend that dogs both symbolize and evoke demons of the underworld; a solitary man becomes haunted while peering into his dog's eyes and has a series of visions. "He had heard a devil whispering in his ear: although he had managed not to hear the words yet, he lived in dread of the day when they would become coherent." — K. Wilhelm

Exhibition: Athens Int'l Film and Video Festival; Film Arts Festival; Marin Film Festival; Ann Arbor Film Festival.

1987, 16mm, b&w/so, 5m, $20

UNTITLED

A poetic documentary using the windmill in Golden Gate Park as subject and symbol for refuges and dreams. Beginning abstractly with the interior, the images expand outward with still shots interposed between the patterned movement of the blades to finally reveal its silhouette. Historically, this windmill was instrumental in the creation of the park by tapping the underground aquifer, while symbolically it stands for undying imaginations and perpetual quests.

1988, 16mm, b&w/so, 3m, $20

PENUMBRA

PENUMBRA is a poetic exploration of the nature of dreams; the way they slip in and out of our waking lives, offering us profound and yet fleeting glimpses into our unconscious and beyond, perhaps even into our ancestral past or our future.

Awards and Exhibition: Judges' Best Cinematography Award, Ann Arbor Film Festival; Ann Arbor Festival Tour; Honorable Merit, Onion City Film Festival; 30 years Retrospective of Personal Documentaries, Film Arts Festival.

1994, 16mm, color/so, 14m, $35
VHS Sale: $40 Home; $60 Other

MATTHIAS MÜLLER

"Compelling visual feasts, dense, compacted cinema. Müller weaves a kinetic spell of motion and vitality with seemingly the simplest of means. This is maximalism — sorely needed in our movie going venues." — *Bay Area Reporter*, San Francisco, 1990

"In total independence Müller has succeeded in creating one of the most unique and exciting contributions to world cinema of the last years. His oeuvre is as fascinating as a secret garden, although everyone can find access to it." — *Bref*, Paris, 1995

"Müller's films belong to the most exciting German cinema produced throughout the last decade." — *EPD Film*, Frankfurt, 1996

"That his empathy with his subjects is so perfectly borne into the apparatus of a materialist film practice, makes Müller one of the fringe's most powerful and most perfect makers." — *Millennium Film Journal*, 1998

"In Müller's cinema of confrontation, original and found footage mingle in most diverse manners. The filmmaker's analytic view helps him separate and combine the footage according to his ever-changing intentions. The dream-like quality of these films is intensified by the use of double-exposures and superimpositions as well as the soundtracks with their pervasive basses and slow, hypnotic rhythms. By connecting the most diverse genres with one another in a great verve, Müller throws a light on what is conventionally considered private or even queer. His oeuvre is one of the most convincing of today's cinema and it powerfully renews the way homosexuality has been represented so far." — *Art Press*, Paris, 1993

Pensão Globo by Matthias Müller

CONTINENTAL BREAKFAST

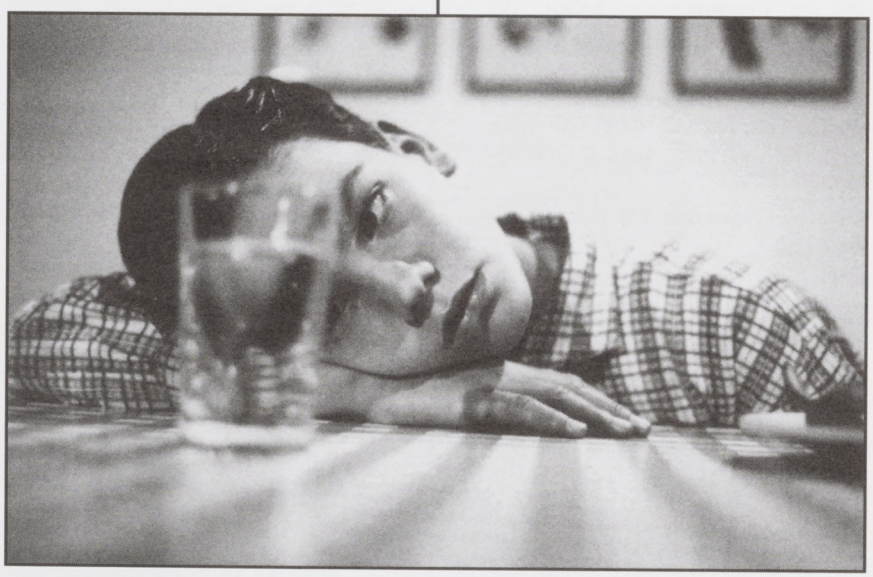
"CONTINENTAL BREAKFAST by Matthias Müller ... is of a drab daily household routine. The images are phase photographs of getting up, shaving [and] making breakfast, and tell of a life of immense mutual oppression .... The morning paper barges in with politics on the danger of war and rules out any possibility of a peaceful existence .... Whilst telling of the fear of war, the film also comments on personal domestic warfare and on a language that contains this very fear." — Michael Koetz, *Frankfurter Rundschau*

"CONTINENTAL BREAKFAST is the most accomplished Super 8 film I have ever seen. Its stylized use of still photos and video-scan create a new type of flicker-film: a haunting recollection of Hitchcock's showerhead and Bertolucci's venetian blinds. A hypnotizing pulse of images evokes the alienation of Cold-War Europe as seen through the morning routine/ritual of a young couple." — Owen O'Toole, *Independent Eye*

"Müller's found material uses a repertoire of reflexive gestures that bring chaos to the world of the kitchen table." — Steve Anker, San Francisco Cinematheque

Awards: Workshop for Young Filmmakers, Wiesbaden, 1986; Ann Arbor 8mm Film Festival, 1987; Festival International du Film Super 8 et Video, Montreal, 1986.

1984-1985, S8mm, b&w/color/so, 19m, $25



Alpsee by Matthias Müller

FINAL CUT

"Müller exploits Super 8 as the medium of individual memory and the stuff of handmade manipulation. The emphasis is on found footage, especially home movies, as the source for images which the filmmaker fuses and transforms. The medium is used to express the essence of personal relationships in FINAL CUT, where the filmmaker literally has the 'final cut' with regard to his father's home movies." — Barbara Scharres, *Chicago Film Center Gazette*

"Restlessly inventive, Müller's image-rich films deal with the intersection of the private and public spheres .... His films evince a technical sophistication (multi-screen-reprojection, dying/hand processing) that belie North American notions of Super 8's rough and ready

aesthetic. His deeply felt and elegantly constructed work mark him as one of the most important filmmakers of his generation." — Mike Hoolboom, *Independent Eye*

"FINAL CUT is a ritual in surveillance, animate and inanimate." — Anthony Foot, *L'Eight*

Awards: Festival International du Film Super 8 et Video, Montreal, 1987; Verden Short Film Festival, 1987.
1986, S8mm, b&w/color/so, 12m, $25

EPILOGUE

"EPILOGUE is a masterfully constructed symphony in decaying, dissolving, multiple-screen, burned and colored imagery. An eyelid flutter in a children's hide-and-go-seek game sets off an extremely emotional voyage into a painful, metallic, destructive system, transforming human emotions into the grain of pure function." — Andreas Wildfang, Hallwalls, Buffalo

"EPILOGUE effects a manipulation of the retina of a very special kind. The film is almost impossible to describe: it is a mixture of abstract art, archeology, childhood memories and the landing on the moon." — Alexandra Jacobson, *Neue Westfaelische*

"EPILOGUE is an abundance of images; a murky history pours from screen and speakers and our senses grab these fragments and paste them down into a collage of meanings. Footage degenerates as it is refilmed; an entire drama of composition lies within the decomposing material awaiting to be exhumed by the thoughtful microphone, the patient camera." — Owen O'Toole, *Independent Eye*

Awards: First Bielefeld Script Award, 1986; Hamburg No Budget Film Festival, 1987; Bonn Experi, 1987; American Federation of Arts Experimental Film Award, Ann Arbor Film Festival, 1989.
1986-1987, S8mm, color/so, 16m, $30

THE MEMO BOOK (AUS DER FERNE)

Originally Super 8.

"Müller's virtuosic rephotography, editing and hand processing techniques are hurled into an erotic maelstrom, remaking the divisions of the Word in a continual flux of inside and out, container and contained. Learned in the tradition of Eisenstein, Genet, Anger and Jarman, THE MEMO BOOK seeks to remake the male body in a celebratory flow of communion and despair, mythos and logos. One of the great erotic works of German cinema." — Mike Hoolboom, Independent Eye

"Few films invite the viewer so quickly into the dream-labyrinth. THE MEMO BOOK begins with an avalanche, a burial, and then the rest of the film involves digging through all that debris: through rooms of memory, memories of a friend so young but dead of AIDS. Taking up the West Coast style of Hindle and Baillie, Müller orchestrates a poliphony of superimpositions." — Owen O'Toole, *Notes on Europe*

"One of the most beautiful and original of recent experimental films. A tender, magical and melancholy love poem by an important new talent." — John Gianvito, *Dreams of Life*

"Generally, this excellent piece of work encompasses everything and anything that one wants out of a cinematic experience and can't be too highly recommended. It is maximalism — sorely needed in our movie-going venues." — Warren Sonbert, *Bay Area Reporter*

Awards: Distinction "highly recommended" by the Wiesbaden Commission of Valuation; Oberhausen Int'l Short Film Festival, 1990; Verden Short Film Festival, 1990; Audience Award as best German Film at Experi, Bonn, 1989; SF Int'l Film Festival, 1991.
1989, 16mm, color/so, 28m, $60

HOME STORIES

"She screams. She falls silent. The expectation of terror makes her terror. But what she faces is nothing but the observer's view. She is the observed. Cliches of melodrama unite into a drama of stereotypes. The brillian montage of cases in point reveals the mechanism of voyeurism in HOME STORIES by Matthias Müller." — German Association of Film Critics

Award: Best German Short Film, German Film Critics Association, 1991
1991, 16mm, color/so, 6m, $20

Special Package: CONTINENTAL BREAKFAST, FINAL CUT, EPILOGUE, THE MEMO BOOK and HOME STORIES
1984-1989, S8mm and 16mm, b&w/color/so, 75m, $150

SLEEPY HAVEN

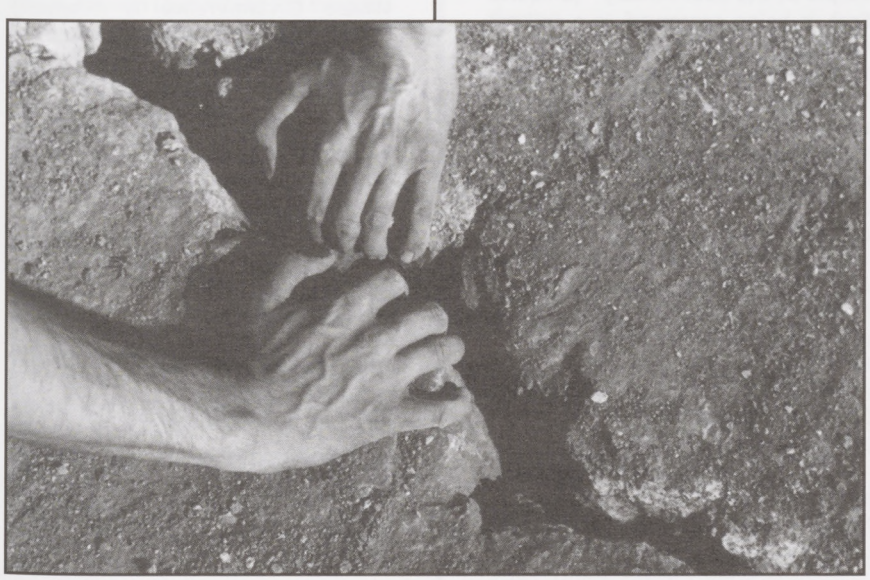
"Matthias Müller's SLEEPY HAVEN is explicitly taking up the spirit of Kenneth Anger's FIREWORKS. SLEEPY HAVEN materializes fantasies of an erotic daydream; the film is a cocktail that merges Müller's own shots and found footage like a love act. Nude bodies of sailors are flaring up in flickering solarization effects; they are given an ardent aura of physical desire by this tattooing of the film emulsion. Müller only gradually changes his material metaphors to metaphors of love.

"We see huge ocean liners under steam docked in the harbours; constant fade-ins and fade-outs make the screen breathe heavily, open up and close again.

"Circular stops associate openings of the human body ....

"But it is not only FIREWORKS the film is alluding to; there is yet another classic shimmering through Müller's imagery: Jean Genet's *Un Chant d'Amour*." — Peter Tscherkassky

Awards: Distinction "Highly Recommended" by the German Commission of Valuation



Sleepy Haven by Matthias Müller

Exhibition: London Film Festival; NY Film Festival; Rotterdam Film Festival.
1993, 16mm, color/so, 15m, $35

ALPSEE

"ALPSEE is a brilliant autobiographical essay on childhood, family and memory. It is an exceedingly complex work revealing new layers every time you watch it. In Alpsee, terror has taken on a harder-edged shape compared to previous films by Matthias Müller; this nightmare has something alluring about it. I could not take my eyes off the mellow colors of this film. In the end, the blue of the skies is falling down and turning into red. This part appears almost Dionysian to me, sensuous and liberating, as if the cyclical structure of ALPSEE had to be blown up in the end by a final intimate moment." — Christian Cargnelli

"This tidy doll's house is filled with the fetid air of the Fifties and Sixties. But Müller does not play the indictor's part: ALPSEE has a mellow, refined humor and keeps an ironical distance to its subject matter." — Alexandra Jacobson

Awards and Exhibition: Distinction, "Recommended" by the German Commission of Valuation; Berlin Film Festival; Main Prize, 41st Oberhausen Short Film Festival; Wellington Film Festival; First Prize, Filmothek of Youth.
1994, 16mm, color/so, 15m, $65

SCATTERING STARS

Heavenly bodies explode. Stars scatter. The after-glow of a physical encounter.

"Against a pitch-black night-time sky, splendid fireworks explode. From a different darkness, gleaming male body parts light up. Meticulous editing and solarisation make the fireworks seem to emerge from the very center of the human bodies." — Rotterdam Film Festival

Exhibition: Impakt Film Festival; Rotterdam Film Festival; Oberhausen Short Film Festival and others.
1994, 16mm, b&w/so, 2m, $20

PENSÃO GLOBO

Producer, Director, screenplay, cinematography, editing: Matthias Müller; Sound/Music: Dirk Schaefer; Voice-over: Mike Hoolboom; Postproduction: Raimond Goebel; Set Design: Heiko Dupke, Matthias Müller; Costumes: Martin Scheibe; Cast: Heiko Dupke, Bavo Defurne, Ariana Mirza.

Ein Mann bereitet sich auf seinen bevorstehenden Tod vor.
Er tritt eine Reise an, von der er annimmt, daß es sich um seine letzte handelt.
Sie führt ihn in die PENSÃO GLOBO in Lissabon, von der er zu ziellosen Exkursionen/durch die Stadt aufbricht.
Der Film erzählt von einem Leben im Übergang:

"Sometimes it's like I'm already gone, become a ghost of myself."
A man faces his approaching death.
He takes a journey, his last perhaps, and ends up at the "Pensão Globo" in Lisbon,
where he sets out on aimless excursions through the city.
The film depicts a life in a state of transition.
"Sometimes it's like I'm already gone, become a ghost of myself."

Un homme fait face à sa mort prochaine.
Il part pour ce qu'il considère comme son dernier voyage et se retrouve à Lisbonne au "Pensã Globo," d'ou il erre sans but au coeur de la ville.
Le film dépeint une vie en état de transition.
"Parfois c'est homme si j'étais déjà parti, devenue un fantôme de moi-même."

Awards: First Prize, Association of German Film Critics; Best German Short Film and Interfilm-Jury Prize, Oberhausen Int'l Short Film Festival, 1997.
1997, 16mm, color/so, 15m, $65

VACANCY

Brasilia, the "city of hope," "the ultimate utopia of the 20th century" (Umberto Eco), is being conserved as a cultural heritage today. It is a location as old as the filmmaker. Segments of amateur footage and feature films shot on location in the early sixties are inserted in his 1998 travelogue. The utopian city as represented in VACANCY is a place abandoned from its inhabitants, a museum kept alive by its staff only.
1998, 16mm, color/so, 15m, $60

J.J. MURPHY

HIGHWAY LANDSCAPE

"The filmmaker describes his work as 'a single take, fixed camera meditation on a dead rabbit on Highway No. 1, outside Iowa City.' As the viewer stares at the almost still-life, the elements of composition come together in sad juxtaposition; the silence of death is set off against the impersonal whizz of passing cars, their momentary appearance in the frame creating almost subliminal flashes of bright metallic color. Otherwise the only movement in the film is provided by the dead rabbit's fur, ruffling in the wind. In the background, blue sky and brown trees, blurred and leafless. In the foreground, hard white gravel. The rabbit's body, caught in the right center of the frame, lies on the side of the highway, which is reduced by the camera angle to an almost imperceptible gray line dividing the composition in horizontal halves.

"I think Murphy's description of HIGHWAY LANDSCAPE as a 'meditation' is quite accurate, since minimal cinema allows the viewer to examine in such radically increased attention the elements of the film he is watching. Although the reality on the screen may be static, the reality in the viewer's mind is not: under the right circumstances (seldom possible in film-viewing situations), the viewer can 'contemplate' what he sees, examines, let his eyes (and mind) wander, taste the possibilities of response." — Ron Epple
1971-1972, 16mm, color/so, 6.5m, $25

ICE

ICE is a film of a film (Franklin Miller's *Whose Circumference Is Nowhere*) rephotographed through 50 pounds of ice. The soundtrack is a loop — sound equipment recording underwater.

"The films of J.J. Murphy elicit a response based upon purely aesthetic experience; however, they grow from the artist's concern with particular concepts. ICE was created by rephotographing a film from the opposite side of a slab of ice. The new work explodes into rays of alternating color and intensity." — Karen Cooper

"ICE (1972): made in collaboration with another film-maker in Iowa. Murphy uses his friend's film projecting behind a 50 lb. block of ice. The ice, a frozen but ever-changing lens between the projector and Murphy's camera: a chilled aurora dialogue." — Mike Reynolds, *Berkeley Barb*
1972, 16mm, color/so, 7.5m, $20

IN PROGRESS

Co-maker: Ed Small

"All the short movies that opened yesterday at the Film Forum make some gesture toward elaborating concepts implicit in the nature of film, concepts having to do with its existence in time and the quality of its images .... J.J. Murphy's and Ed Small's IN PROGRESS is the loveliest, most idiomatic, most responsible work in the program.

"IN PROGRESS is a 20-minute time-lapse movie recording the passage of days and seasons from September through May on a bit of landscape photographed on an Iowa farm. The camera doesn't move (though there are two or three slightly different locations) and it is so nearly passive that at one point frost is allowed to form on its lens, and at another the dew turns its image into a glamorous haze. IN PROGRESS really proves nothing except that it has a subject worth sustained contemplation. The film provides an access to such contemplation, and its beauty — including its ravishing variations of color within the natural blues and greens, grays, blacks, whites, and reddish browns — is in large part the beauty of the subject in view." — Roger Greenspun, *The New York Times*

Awards: Refocus, 1972; Independent Film-Makers' Competition, 1972; Judge's Award, Bellevue Film Festival, 1973.

1971-1972, 16mm, color/so, 18m, $35

SKY BLUE WATER LIGHT SIGN

"SKY BLUE WATER LIGHT SIGN is best seen in total innocence. My guess is that if one knows what he or she is looking at before seeing this little film, half of its excitement and a good deal of its meaning disappear. Seen in total innocence, though (and maybe I'm exaggerating the importance of this), SKY BLUE WATER is a wonder. With Gottheim's *Blues* and Frampton's *Lemon* (for Robert Hunt), it is one of the happiest, most uplifting short films I've ever seen." — Scott MacDonald, *Idiolects*

1972, 16mm, color/so, 9m, $25

PRINT GENERATION

"PRINT GENERATION is a masterfully accomplished film. With it, Murphy sums up concerns that have marked independent filmmaking since the late Sixties: intrinsic film structure and personal diary." — Mike Reynolds, *Berkeley Barb*

"The film begins with glimpses of a series of shimmering red points of light which, through succeeding generations, begin to reveal the definition of a figure or an object. The sparkling reds — actually the last vestige of light held by a tiny crystal of emulsion — transform into whites, then the shock of blue-green is discovered, separating next into blue and green and combining for secondary colors in what by now is a recognizable representation.

"Once the images are brought up to full color, the movie heads back toward abstraction. A viewer, having built a picture from an abstract pattern of dots, now must literally choose what is seen, whether to hold memory's trace of the representation or swim into the dancing crystalline waters of emulsion. It's a wonderful choice, a fine film." — Anthony Bannon, *Buffalo Evening News*

Awards: Centre Experimental du Cinema; Fifth Int'l Experimental Film Competition, Knokke Heist, Belgium, 1975.

Exhibition: Fifth Int'l Forum of Young Cinema, West Berlin, 1975; Edinburgh Int'l Film Festival, 1975.

1973-1974, 16mm, color/so, 50m, $90

SCIENCE FICTION

A recycled film that playfully explores the space-time continuum as it applies to narrative structure.

"J.J. Murphy's SCIENCE FICTION, a dazzling five-minute experimental fantasy that at first appears to be a 1950s travelog gone awry, features technical trickery that will impress and bewilder filmgoers and filmmakers." — Max J. Alvarez, *Milwaukee Journal*

"The second night's surprise was J.J. Murphy's wonderful SCIENCE FICTION. Made from a high school-level film on the effects of relativity, it was Murphy's insight to manipulate the footage and to add a moment here, delete a moment there." — Raymond Foery, *Downtown Review*

Awards: First Prize, Great Lakes Film Festival, 1980; NY Filmmakers' Exposition (tour), 1981; Ann Arbor Film Festival (tour), 1981.

1979, 16mm, color/so, 5m, $20

PREVIEW

"Murphy combines several kinds of imagery (footage from old movies, passages of what appear to be auditions of some sort, apparently diaristic images ...) and two kinds of sound (the track from a preview of a film called *Dirty Pictures* and passages of canned laughter), in such a way as to reveal the ambiguity of personal and cultural significations once they are removed from their usual contexts." — Scott MacDonald, *Afterimage*

1980, 16mm, color/so, 3m, $20

JULIE MURRAY

FUCK FACE

FUCK FACE is around three years' worth of collected footage culled from all sources in a variety of formats, from dumpsters to video. It is put together in such a way as to provide miniature, almost instantaneous fictions, confined and numerous, where meaning can occur between the frames as much as it might in the frame.

Overall, the film could be described as a visual assault as well as a reference to the invasive nature of the act of taking photographs and more abstractedly with the problem of image or picture functioning as representation of some or all aspects of an object or thing.

While the movements and the pace of the film are structured as to suggest relentlessness and insistence of control, the assembly of images therein serve to illustrate the nervous breakdown of the characters represented as their actions, forced into exact repetitions, lose their original expression and take on a new, more ominous existence.

The original condition of the found footage (damaged, scratched, etc.) and the method and process of rephotographing it are intended to be as much a vital part of the film as is the content re-represented.

1986, S8mm, color/so, 10m, $40

TR'CHEOT'MY P'Y

TR'CHEOT'MY P'Y is a three-and-a-half minute hiccuping audio news segment to which footage from many sources is loosely choreographed. The film is intended as a portrait of the body and embodiment, systems of information and representations of the body itself.

As the creamy-voiced news announcer trips over news items in and out of sync with the background beat, the visuals are treated in such a way as to reduce the complexity of individual gesture and action to a simple and finite set of rather robotic movements. In this way, there is then little difference between the rhythm of the pornographic sexual encounter and that of the cartoon sports characters, implying a lack of difference in the potential meaning of these individual actions. This is further emphasized by the fragmented and repetitious voice of the announcer, which, while utilizing a small and specific range in modulation, conveys no sense of being conscious of the tragedy of the events recounted.

The sexually/surgically suggestive title has some of its vowels removed in reference to the idea of vowels being holes in the body of the word itself.

"I laugh with my mouth because that is the only way." — Goofy

"*Sumu ya nena ni nena.*" (A poison for a word is a word) — Swahili

1988, S8mm, color/so, 3.5m, $20

EXPULSION

EXPULSION is a combination of live and found footage centered around the rearrangement of an old standard 8mm film on Ireland, produced for the tourist trade as a kind of postcard or souvenir, by Castle Films, in the US.

I reassemble the material in ways that attempt to disrupt or ruin this stereotypical image of the Irish individual and his or her surroundings and establish a possible aspect of his or her missing sexual identity, since Ireland's position in this regard has always been underaddressed and remains a thing for which a passionate defense is not encouraged.

By the rearrangement of these images and the juxtapositions of them and others from more disparate sources, including American popular films and low-budget pornography, I sought to alter their context in a manner that gave the characters an added dimension that made their actions and gestures more chaotic and unpredictable, and thus more plausible, while also referring to the blurring of distinctions that occurs when cultures are melded together as the corporate cannonball of global internationalism picks up speed.

Molly Bawn, why leave me pining
While lonely waiting here for you,
While the stars above are brightly shining,
Because they've nothing else to do?

— John McCormack

1989, S8mm, color/so, 9m, $40

A LEGEND OF PARTS

A LEGEND OF PARTS presents a history of civilization condensed into ten minutes in a less-than-historically-accurate manner where the actions of the prehistoric animals changing into those of sociopolitical "man" careening towards the organized chaos of ultimate annihilation become hopelessly confused and reversed; where the random energy of lightning itself is endowed with the colors of the flag.

In a somewhat cartoonish and childish manner we are asked to ponder our gaseous beginnings and subsequent evolution while at the same time are offered the position of spectator in space and with that, the illusion that in this position we are arbiters of world events since we see and are shown so much. We have forgotten for these moments that we are silent, absorbing and not administering. We are permitted to forget also that we ourselves are part of the unconscious of these systems, that we are the scurrying insects watched in fascination.

The film, then, is the result of the tapping of the image and sound bank of a brain that has spectated and speculated silently all things relatively equally and is now expelling a composite of these pieces of information in the following Tourrettescopic manner.

Fragments of live footage combined with found footage and that of 3-D animated postcard images coalesce through the trusted, though not always trustworthy, medium of film.

1990, S8mm, color/so, 10m, $40

RICHARD MYERS

"Richard Myers has always lived in Massillon, and Kent, Ohio. Since 1960 his films have synthesized his own dream world with that of America's collective unconscious, creating films that, while deeply personal and 'site-specific,' nevertheless resonate within the larger American landscape.

"Myers' films often times depict journeys to places that seem close by, but that virtually explore vast distances within the terrain of dreams and fantasies. His films are like reconnaissance tours through middle America, melancholic searches for something — an object, an idea, a person, a feeling. And the milieu of his films is often that of the carnival, the medicine show, or the movie theater.

"Myers started out as a painter, printmaker and photographer. As he puts it, 'What excited me most about film was the idea that it could all be done by one person, that he or she could do everything: conceive of the idea, shoot the film, make the sets, edit the film, do the sound, etc. Film allowed me to do all these things, and 'paint' images from my dreams, and personal memory.' For Myers, 'film is poetry, painting, and photography, all in one.'

"His first film, THE PATH, established his 'palette.' 'THE PATH, was a short silent film based on a dream,' Myers explains. 'I tried to direct the viewer through forms and substances, rather than with narrative and story. I thought of the film as a myth, — myth as an intermediate and indispensable stage between conscious and unconscious cognition. The film visually and rhythmically evolved from unconscious direction, and most of my subsequent films have done the same.'

"Few American filmmakers equal Myers in breadth of work and perseverance of vision, built upon self-examination and a deep love of cinema. In articulating his own reality, his own dreams, Myers has created a body of work that constitutes one of the outstanding achievements in American filmmaking." — Ruth Bradley

THE PATH

"Light as the symbol of the ineffable. The 'plot' of this subjective recreation of a dream seems to concern a mysterious journey; the spectator, however, is visually directed toward forms and substances rather than to the protagonists by a filmmaker who is a master of visionary cinema." — Amos Vogel, *Film as a Subversive Art*

"Richard Myers has, thru his films, given us the ONLY consistently creative variable to dream-thinking in our time. All else, in film, slides toward surrealism and/or props itself with misplaced Freudian symbols, at best, or else gets lost in the Jung-le, at the verses. Myers' work is rooted in what he doesn't know about, just exactly what he knows — his own home grounds mid-America, and like D.W. Griffith he takes the great risk of being native to his art, attending it on its home-grown grounds/his-UNowned-dreams." — Stan Brakhage

1960, 16mm, b&w/si, 20m, $30

FIRST TIME HERE

FIRST TIME HERE is not realistic; neither is it purely illusory.

It is a fantasy which alienates itself from the "real" world and takes us on a journey through the glitter-cardboard prop world of a carnival exhibit which shows "effects" of an atomic bomb on a mock city. Through particular details we see an organic and continuous chain of events which lead to an actual atomic blast. Through many generalized images the main theme of renewal is stated, FIRST TIME HERE is a celebration of the "mess" we have gotten ourselves into.

"Major discovery of the Ann Arbor Film Festival ...." — Pauline Kael

"Richard Myers shows extraordinary talent as a creative filmmaker. CORONATION is brilliantly executed; a psychological fantasy worthy of the highest praise. FIRST TIME HERE is both fascinating and deeply disturbing." — W.S. Doan, Director, Film Center, Hull House, Chicago

1964, 16mm, b&w/so, 24m, $40

37-73 by Richard Myers

CORONATION

Music by Fred Coulter. Costumes by James M. Someroski.

"Richard Myers is one of the most talented and one of the most unknown filmmakers in the country. Personally and geographically isolated from the hysterical film propaganda machine, we seldom hear his name; aside from the Ann Arbor Film Festival and its related tour, we never see his films. In the same sense that Bruce Baillie's MASS is generally regarded to be the film masterpiece of 1964, Myers' CORONATION ranks with the two or three very best experimental films of 1965. No experimental film that I know of can compare with it from the standpoint of sheer spectacle. In this respect it ranks with HOLLYWOOD, and in this respect I can pay CORONATION no greater compliment. Its rapid-fire narrative moves with the variety of news items found in a big city newspaper when on Monday morning it recounts the carnage of the weekend." — George Manupelli, director and filmmaker, Ann Arbor Film Festival

1965, 16mm, b&w/so, 23m, $40

AKRAN

Electronic music by Fred Coulter. With Bob Ohlrich, Pat Myers, Jake Leed, Mary Leed.

"... a work of ambition and great technical virtuosity ... there is enough going on in AKRAN to command anyone's attention. And much of that is lovely and wonderfully difficult." — Greenspun, *The New York Times*

"AKRAN by Richard Myers was unquestionably the discovery of the year .... It captures in rapid brilliant flashes the fears, the frustrations, the hang-ups, the hopes — the emotional texture of young people today .... It is a fascinating, penetrating film, and introduces Myers as one of the most original and creative independent talents around today." — Arthur Knight

"Richard Myers is unquestionably a major talent of the American avant-garde and AKRAN one of his most important films .... It creates a Joyce-like, dense and somber mosaic of memory and sensory impressions, a texture instead of a plot, a dream-like flow of visually-induced associations." — Amos Vogel, *Film as a Subversive Art*

1969, 16mm, b&w/so, 118m, $150

AKBAR

A conversation with a friend — Ahmed Akbar. A short interview-type film portrait with Akbar, a black filmmaker and former student of mine at Kent State. AKBAR expresses an unusual and exciting view of himself/blacks in America/and such varied subjects as "This moon race Shit!"

A friendly, lively, exciting portrait of a very extraordinary person from Akron, Ohio.

Award: Ann Arbor Film Festival, 1971

1970, 16mm, color/so, 16m, $25

ALLISON

ALLISON is a short, simple film about Allison Krause, one of the four students murdered at Kent State in May 1970 by the Ohio National Guard. It is a memorial film put together out of footage I and other students had shot of Allison Krause (unknowingly) during student demonstrations ... and later freeze-framed.

The soundtrack is Allison's father ... Arthur Krause ... reading a poem about Allison written by Peter Davies ... and reading a letter he wrote to Nixon ... and one that was never answered ....

16mm, b&w/so, 7m, $10

BILL AND RUBY

Bill and Ruby own a novelty store in Akron, Ohio. This film explores their world and their relationships to the objects in the store and to each other. Bill talks about the Depression, Baby Ruth candy bars, LBJ's "stomach," Milton Berle's "Chatter Teeth," and one of his best customers, a mental hospital in the Midwest. Ruby models Jackie Kennedy masks, wigs, oriental hats, the phenomenal MAD MONSTER.

From the first time I met Bill and Ruby I loved them and the strange, quiet simplicity of their world.

1970, 16mm, color/so, 34m, $40

DEATHSTYLES

Principal performers: Robert Ohlrich, Jake Leed, Mary Leed, Pat Myers. Music by Fred Coulter.

"Myers blends the shortening of space and time further, making, as did primitive tribes, all things present, here and now ...." — Anthony Bannon, *Buffalo Evening News*

"It is a modern equivalent of Dante's *Inferno* ... a journey by car through the landscape of today. The various horrors are fashioned out of everyday scenes, and people from typical plastic towns and cities ... a baroque death chant. At various times the tone of the film reminds me of Godard's highway crash scene in *Weekend* with its surreal nightmare mood.

"I do not hesitate to state that I consider it one of the really great 'personal' films, and certainly the most important film, to come from the experimental cinema in the last few years. It is the kind of film that grows in complexity with every viewing ...." — Bob Cowan, *Take One*

Awards: Ann Arbor Film Festival, 1972; Kenyon Film Festival, 1973.

1971, 16mm, color/so, 60m, $100

ZOCALO

ZOCALO is a color, optically-printed experiment that uses as its base the Zocalo Square in Mexico City. Unlike my other films ... it began as a class experiment ... and because of my feelings towards the square itself ... pursued it in all its variations ... finished in December 1972.

1972, 16mm, color/so, 15m, $25

DA

Nora Belle West Croft ... or better known as "Da" is my 90-year-old grandmother who has appeared in my other films (FIRST TIME HERE, AKRAN, & 37-73). This film is in the form of conversation-interview ... with her early recollections of Massilon, Ohio where I was born and where she has spent the last 65 years of her life. The film also has many early photographs of Massilon, Ohio (courtesy of the Massilon Museum) ... and many early photos from Da's personal album .... She is an extraordinary person ... at 90, vital and alive .... I have loved her all my life and I hope the film reveals some of her warmth and humor ....

1973, 16mm, b&w/so, 40m, $40

37-73

With Jake Leed, Kelly Myers, Mary Leed, Marjory Myers, "Da" Croft.

"Richard Myers' 37-73 was far and away the most noteworthy film in the Exposition (9th Annual Independent Filmmakers Exposition). In fact, Richard Myers is, in my opinion, one of the few innovative conceptually oriented filmmakers in the country. As powerful and complex as is AKRAN, 37-73 is more taut, richer in associative meaning .... 37-73 is about dreams, about memory and its associations with nightmare and magic." — Owen Shapiro

"I think 37-73 is an extraordinary work, and the best of [Myers'] long films. I am astonished by [his] skill in image making, and his power to evoke the crazy pain of being an artist. It is a haunting work, with unforgettable scenes ...." — James Broughton

Awards: Ann Arbor Film Festival; Athens Film Festival; Kenyon Film Festival; Gold Hugo Award, Chicago Int'l Film Festival, 1974.

1974, 16mm, b&w/so, 60m, $100

FLOORSHOW

With: Jake Leed, Mary Leed, Pat Myers, Dick Myers, Kelly Myers, Marjory Myers and Da Croft.

"There's probably no filmmaker more successful in transmitting his imagination to the screen than Ohio experimentalist Richard Myers .... In FLOORSHOW he presents a rich stream-of-consciousness flow of images that encompass past, present, and fantasy, a contemplation of the filmmaking process, and film aesthetics. Myers makes a bolder-than-ever attempt to break down the barriers between the conscious and subconscious, the making of a film and the film itself. What Myers projects is an acutely personal vision of life so beautifully shaped and paced that we're able to connect with it even if we cannot expect to decipher its private meanings. Myers tells us that he needs to make films to justify himself, but he does more than that. He makes highly surreal works of art that invite participation. FLOORSHOW reveals a filmmaker who seemingly can express any state of mind with impact and eloquence." — Kevin Thomas, *The Los Angeles Times*

1978, 16mm, b&w/so, 90m, $150

JUNGLE GIRL

Cast: Mary Leed, Jake Leed, Marjory Myers.

"JUNGLE GIRL is experimental film master Richard Myers' intensely personal tribute to Frances Gifford, star of the Republic Pictures serial of the 1940s. [A] gentle dream/memory work of haunting visual beauty ... and as original as Cocteau. ... [I]t helps to know Myers' stock company, mostly family members, but even if you don't, this homage to the brave Frances Gifford is absorbing as much for its backstage look at Hollywood as for its brilliant dream sequences." — Sheila Benson, *The Los Angeles Times*

1984, 16mm, b&w/so, 100m, $170
VHS Sale: $90 Home; $150 Other

MOVING PICTURES

"Most of [Myers'] movies, including all of his features, are surrealistic works based on his dreams. For Myers, dreams comprise an indispensable link in self-understanding. MOVING PICTURES, his latest film, is a formal tour-de-force in which everything [it contains] is captured in slow, horizontal tracking shots. It is a quiet, elegant, meditative work. [MOVING PICTURES] is also like carnivals of the unconscious with midway attractions that range from collage imagery to free associations. The viewer swoons as he takes in all the sights and sounds on hand — the lights and shadows, the striking compositions, the tantalizing fragments of speech and music, the catchy rhythms, the varied visual textures." — John Ewing, Cleveland Cinematheque and Cleveland Museum of Art

Awards: Ann Arbor Film Festival, 1990; Athens Int'l Film Festival; Chicago Int'l Film Festival.

1990, 16mm, b&w/so, 100m, $170
VHS Sale: $90 Home; $150 Other

Richard Myers

Monstershow by Richard Myers

TARP

Most of my longer films have been based on dreams and have been of a personal semi-autobiographical nature. Tarp represents my interest in more simple/basic visual themes: Color, shape, and "found object" filmmaking. I began "recording" all of the tarps in my immediate neighborhood and surrounding cities — tarps over cars and boats and campers, tarps as tents, on trucks and hanging from overpasses on freeways. The fragmented result still maintains a dream-like tone, yet speaks about the mysterious way we Americans cover-up and protect things and the strange locations in which we do it.

1993, 16mm, color/so, 20m, $40

MONSTERSHOW

"Myers' latest work takes its cue from the logic of dreams. We see a small traveling show performing in various outdoor locales; some actors do episodes from *Frankenstein*, *Dracula* and *Jekyll & Hyde* while another narrates in the aggressive monotone of a carnival barker. Myers intercuts clips from old movies ... footage from his own unfinished first effort ... a 'Frankenstein' begun when he was 12. All of these elements are deftly combined to interpenetrate rather than collide; ... the result is that present and past, personal and public, Hollywood and amateur theatre all seem to meld. The inclusion of these moments ... as well as the rickety stage, ... and Myers' sensuous, grainy black and white cinematography ... is the key to the film's tone and meaning; Myers casts his meditation on the tenuousness of all experience as a modest essay set in seemingly unimpressive midwestern locales, and rather than interrogating the relationship of life to theatre, he prefers to slide effortlessly between the two." — Fred Camper, *Chicago Reader*

Award: Ann Arbor Film Festival

1996, 16mm, b&w/so, 100m, $170

WERNER NEKES

DAS SEMINAR

Made with Bazon Brock.

Werner Nekes founded the Hamburg Cooperative in 1967 and has run the Hamburger Filmschau since 1967, leading a cinema "Prokinoff" for independent films in Hamburg. He is teaching in Hochschule fur Bildende Kunste on film.

A social document:

A. History lesson.

Contraction of time at a spatial fixed point.

B. Literature lesson.

Sum of passion.

C. "One should begin at the beginning once more."

Falsification of a statement in a pornographic style.

1967, 16mm, b&w/so, 31m, $31

GURTRUG NR. 1

(Organized for continuous projection.)

I. Demonstration of divergent movements of 26 people and two horses.

II. Periodic interruption by a second filmic plane.

III. A segment of music repeated in a row.

"Since the films of Peter Kubelka, this is the first European film I really like." — Stan Brakhage

1967, 16mm, color/so, 12m, $20

SCHWARZHUHNBRAUNHUHNSCHARTZHUHNWEISSHUHNROTHUHNWEISS ODER PUT-PUTT

Title: blackchickenbrownchicken-blackchickenwhitechickenredchicken white or put-putt (put-pick, putt-dead).

1. Being used at the expression of movement: a chicken.

2. Collage of music out of 200 different beginnings and ends of compositions.

Awards: Int'l Film Prize, Brasilia; Best Films in Art, Germany Bambi, 1968.

Exhibition: Knokke-Le-Zoute, Belgium; Student film, Mannheim; Oberhausen; London Short Film week; Stuttgarter Filmtage; Palermo sesta settimana internationale; Internationale Filmwoche, Mannheim; Munchen European Filmmaker; Hamberger Filmschau.

Collections: Cinematheque Royale de Belgique; Internationes; Osterreichisches Film-museum; Institut fur Jungenbildung Dornberg.

1967, 16mm, color/so, 10m, $15

SPACECUT

Sound by Anthony Moore.

"Of the rather few European independent film artists whose work seems significant and challenging, Werner Nekes is clearly one of the best. His works have a clarity which arises from an intelligent intent that many 'underground' films appear to lack. This clarity of the overall form of his films is generated from the fabric of the works' internal connections of parts; even when the microstructures of Nekes' films are complex, the films have a quality of wholeness and purpose — they have a 'presence' which one usually associates with painting and sculpture. I think this is particularly true of SPACECUT, one of my favorite of Nekes's works." — Paul Sharits

"SPACECUT makes the frame a very strong culminating structure. Every frame is different, yet the almost half-hour assembly of images results in a picture of one place being filmed. SPACECUT has two sections, the second being the frame composite, whereas the first consists of long takes. Within the swirling, fleeting frames the eye receives picture after picture like an enormous, exciting puzzle. Strangely enough, it receives it only by absorption — of the sky, trees, valley, rocks, shadows. The automatic retention of these flashes gives you a sense of being in this bowl of land made by the golddiggers in 1871. You might think that this use of single frames would hurt the eye, but in fact it does not. Rather the experience is one of total relaxation." — Stephen Dwoskin, *Film Is*

1971, 16mm, color/so, 42m, $60

MAKIMONO

Sound by Anthony Moore.

Unfolding of a continuously varying impression of the representation of a landscape.

MAKIMONO reflects the horizontal and vertical legibility of film. The progression of filmic language.

"One can see again the very beautiful MAKIMONO of Werner Nekes already presented at the Cinematheque Francaise ... is beyond the experimental. It's a work which gives itself as — and gives us — the joy and excitement of fullness." — Helmuth Fenster, *L'Art Vivant*

1974, 16mm, color/so, 38m, $50

ULLIISSES

Director and Producer: Werner Nekes; Team: Bernd Upnmoor, Dore O., Birger Busdorff, Herbert Jeschke, Volker Bertzky; Based on: *The Odyssey* by Homer, *Ulysses* by James Joyce, *The Warp* by Neil Oram; Music: Anthony Moore, Helge Scheider; Leading Players: Armin Wolfl, Tabea Bloomenschein, Russel Denton.

"Werner Nekes, one of the best known of the German experimental/avant-garde filmmakers, has attempted a stylistic *tour-de-force* in ULIISSES, which derives not only from James Joyce and Homer but from Neil Oram's *The Warp*. The result, for the experimentally minded, is a fascinating transposition of visual and verbal motifs from the originals into what Nekes calls a 'Homerian journey through the history of the pictures of light, ordinarily called photography and cinematography.' He takes the brain as the creator of light (in this case Ulysses' brain) and transposes his wanderings into a contemporary setting, *i.e.*, West Germany in September 1980. Ulysses/Bloom becomes a photographer named Uli, Penelope/Molly becomes his model and Telemachus/Stephen becomes Phil. The 'narrative' of the film consists of analogues of Homerian episodes involving Calypso, Nestor, the Lotus Eaters, Proteus, the Cyclops, etc. Nekes concludes his film with visual storm, the culmination of what he describes as 'Lighterature,' or writing with light." — K.W.

1982, 16mm, color/so, 94m, $150

WERNER NEKES & DORE O.

JUM-JUM

Dimensions of movement:

1. swinging movement 2. changes of light 3. constellations of persons and objects

Materials:

1. fixed camera 2. destruction of emulsion 3. turning of pictures

Esthetic organization:

1. polyrhythmic 2. rhythmic monotony 3. aleatoric within the sequels of cadres 4. succession of sound complexes

16mm, color/so, 10m, $15

GUNVOR NELSON

SCHMEERGUNTZ

By Gunvor Nelson and Dorothy Wiley.

"SCHMEERGUNTZ is one long raucous belch in the face of the American Home. A society which hides its animal functions beneath a shiny public surface deserves to have such films as SCHMEERGUNTZ shown everywhere — in every PTA, every Rotary Club, every club in the land. For it is brash enough, brazen enough and funny enough to purge the soul of every harried American married woman." — Ernest Callenbach, *Film Quarterly*

Awards: First Prize, Ann Arbor Film Festival; Prize, Kent University Film Festival; Prize, Chicago Art Institute Film Festival.

1966, 16mm, b&w/so, 15m, $40

FOG PUMAS

By Gunvor Nelson and Dorothy Wiley.

"FOG PUMAS is an updating of surrealism. It really teases the viewer because you know something is happening, but you don't know what it is. Some of the carefully composed shots are just long enough to allow involvement, and others just quick enough to be concerned with abstract graphics. The sound track has the admirable quality of being an integral part of the film." — Don Lloyd

Awards: Belgian Int'l Film Festival; Prize, Knokke-Le-Zoute, Belgium,1968.

Exhibition: Int'l Short Film Week, British Film Institute, 1968; Oberhausen Int'l Film Festival.

Collections: Museum of Modern Art, NY; Belgian Film Archives, Brussels.

1967, 16mm, color/so, 25m, $50

KIRSA NICHOLINA

"That Gunvor Nelson is indeed one of the most gifted of our poetic film humanists is revealed in KIRSA NICHOLINA, her masterpiece. This deceptively simple film of a child being born to a couple in their home is an almost classic manifesto of the new sensibility, a proud affirmation of man amidst technology, genocide, and ecological destruction. Birth is presented not as an antiseptic, 'medical' experience (the usual birth film focuses on an anonymous vagina appropriately surrounded by a white shroud) but as a living-through of a primitive mystery, a spiritual celebration, a rite of passage. True to the newest sensibility, it does not aggressively proselytize but conveys its ideology by force of example. With husband and friends quietly present, the strikingly pretty young woman, in fetching terrycloth and red socks, is practically nude throughout; her whole body is seen at times, and for once the continuity between lovepartner and birthgiver is maintained; she remains 'erotic.' We never once forget that she is a woman and that the new life came from sexual desire ...." — Amos Vogel, *The Village Voice*

Award: Diplomate, Oberhausen Film Festival

Exhibition: National Theatre, London; Finnish and Swedish TV.

1969, 16mm, color/so, 16m, $35

MY NAME IS OONA

"But the revelation of the program is Gunvor Nelson, true poetess of the visual cinema. MY NAME IS OONA captures in haunting, intensely lyrical images fragments of the coming to consciousness of a child girl. A series of extremely brief flashes of her moving through night-lit space or woods in sensuous negative, separated by rapid fades into blackness, burst upon us like a fairy-tale princess, with a late sun only partially outlining her and the animal in silvery filigree against the encroaching darkness; one of the most perfect recent examples of poetic cinema. Throughout the entire film, the girl, compulsively and as if in awe, repeats her name, until it becomes a magic incantation of self-realization." — Amos Vogel, *The Village Voice*

"It is one of the first filmic masterpieces of the new wave films." — Larry Jordan

Exhibition: Oberhausen Film Festival; BBC TV; CBS TV; Cannes Film Festival. Sold to French TV.

1969, 16mm, b&w/so, 10m, $25

FIVE ARTISTS BILLBOBBILLBILLBOB

Bill Wiley/Bob Nelson/Bill Allan/Bill Geis/Bob Hudson.

By Dorothy Wiley and Gunvor Nelson.

This film of five California painters, sculptors and filmmakers is a personal look at the lives of these close friends at home with their families, at work in the studio, teaching, fishing, drawing together, at parties, openings, etc. The sound is a collage of comments and music by the artists mixed with impressions by friends and acquaintances.

"FIVE ARTISTS is the most beautiful and moving film on artists that I have ever seen." — Joseph Raffael

"I just love looking at my friends on film." — Dorothy Wiley

"I hate the idea of the film and I never want to see it."

"Our part was the best." — Cornelia Hudson

"Have you ever thought about perambulators? Well, I always thought people shouldn't push other people around." — Bill Geis

"I had to be 35 years old before I realized I was leaving my childhood." — Bill Allan

1971, 16mm, color/so, 70m, $120

ONE & THE SAME

Co-maker: Freude

A self-portrait by two women filmmakers in celebration of their friendship and filmmaking.

1972, 16mm, color/so, 4m, $10

TAKE OFF

Starring Ellion Ness.

A dance, a documentary, a metaphysical strip tease.

"Ellion Ness, a thoroughly professional stripper, goes through her paces, bares her body, and then, astonishingly and literally, transcends it. While the film makes a forceful political statement on the image of woman and the true meaning of stripping, the intergalactic transcendence of its ending locates it firmly within the mainstream of joyous humanism and stubborn optimism." — B. Ruby Rich, Chicago Art Institute

Awards: First Prize, Berkeley Film Festival; Prize, Ann Arbor Film Festival; Humboldt State Film Festival.

1972, 16mm, b&w/so, 10m, $30

MOONS POOL

"A masterful and lyrical use of the film medium to portray the search for identity and resolution of self. Photographed under water, live bodies are intercut with natural landscapes creating powerful mood changes and images surfaced from the unconscious." — Freude Bartlett

Awards: First Prize, Bellevue Film Festival; Bijou Film Festival; American Film Festival, NY.

Exhibition: BBC TV; National Film Theatre, London.

1973, 16mm, color/so, 15m, $35

TROLLSTENEN

TROLLSTENEN, laced with memories and dreams from the past, is a multilayered personal documentary of the life of my parents and family in Sweden.

1973-1976, 16mm, color/so, 120m, $175

BEFORE NEED

By Gunvor Nelson and Dorothy Wiley.

Starring: Cleta Wiley and John Nesci; Silver Spangled Hamburg and White Faced Black Spanish; Saun Ellis and Marcus Mislin; The Bog People and Queen Elizabeth; Oona Nelson and Ethan Wiley; Niagra Falls and Thou Shalt Bible; Experts and Jungle Sounds; Games, Puzzles, Surprises; Sea and Scab; Ray Rodrique and Vacuum Cleaner.

We started with some dream images, a few actors, friends, and relatives. The snow had melted and it was impossible to repeat. Standards of Perfection applied to all the selves, the relationships, the layers of memory. Where are the tables for one?

"Suddenly unfolds before one's eyes a pictorial work, as taut, complexly rich and beyond verbal logic, working as a music piece of Penderecki or Cage. I think the picture web about time and death language belongs to the most complete that the experimental film has reached." — a translation from Carl Henrik Svenstedt's article, *Expressen* (daily Swedish National newspaper), January 1980

1979, 16mm, color/so, 75m, $130

FRAME LINE

FRAME LINE is a collage film in black and white. Glimpses (both visual and audial) of Stockholm, people, gestures, flags and the Swedish national anthem appear through drawings, paintings and cut-outs. It is a film with an eerie flow between the ugly and the beautiful about returning, about roots and also about reshaping.

"Distilled bits of psyche break from the assemblage to skitter across struggling places seeking niches and forming patterns with careening desperation .... FRAME LINE takes advantage to radically ignore any limits of emotional expression. Without excuses, or so much as even a token glance back, FRAME LINE at once sets standards that put to rest that silly notion 'the tradition of the Avant-Garde.'" — Rock Ross, *Reversal*

1984, 16mm, b&w/so, 22m, $50

RED SHIFT

Starring: Carin Grundel, Oona Nelson, Gunvor Nelson, Regine Grundel, Ulla Moberg, Gunnar Grundel.

Assistant: Diane Kitchen

RED SHIFT is a film in black and white about relationships, generations and time. The subtitle is ALL EXPECTION. The movement of a luminous body toward and away from us can be found in its spectral lines. A shift toward red occurs with anybody that is self-luminous and receding. There is uncertainty about how much observable material exists.

"It involves Gunvor Nelson, her mother and her daughter. Carefully and with great tenderness, it focuses on these three women, trying to show us their relationship, succeeding with an emotional impact that is hardly ever found in such a subject. It is not the social context which is exploited but the little gestures, everyday events. RED SHIFT is a radical film; it sets new measures for avant-garde filmmaking dealing with personal problems." — Alf Bold, The Arsenal, Berlin

1984, 16mm, b&w/so, 50m, $110

LIGHT YEARS

LIGHT YEARS is a collage film and a journey through the Swedish landscape, traversing stellar distances in units of 5878 trillion miles. It is a film acutely in the present reflecting our temporal existence ... continuous and imperfect.

"LIGHT YEARS continues to develop the concerns and techniques begun in her earlier film FRAME LINE. In LIGHT YEARS Nelson blends collage animation with highly textured live-action material to create a haunting evocation of her displacement from her native Swedish culture. Particularly striking is her use of wet ink on glass to create a constantly shifting image of a path leading to a house. With these passages of the house and moving images of the Swedish landscape as threads, LIGHT YEARS becomes a tapestry of change as experienced through constant motion. It is a personal reflection on the filmmaker's memories of her past.

"The film is so filled with visual ideas that Gunvor Nelson has extended the film's themes and techniques in her subsequent effort LIGHT YEARS EXPANDING. All her recent films suggest that while the distance of time makes home further, the intensity of memory makes it richer." — *Parabola*

1987, 16mm, color/so, 28m, $60

LIGHT YEARS EXPANDING

Traversing stellar distances continues.

1987, 16mm, color/so, 25m, $55

FIELD STUDY #2

Another collage film. Part of the ongoing series of "Field Studies" (which includes FRAME LINE, LIGHT YEARS, and LIGHT YEARS EXPANDING) combining live action with animation.

Superimpositions of dark pourings are perceived through the film. Suddenly a bright color runs across the picture and delicate drawings flutter past. Grunts from animals are heard.

1988, 16mm, color/so, 8m, $20

NATURAL FEATURES

The fifth in the series of collage films I call "field studies." Here I used cut-outs, photographs, mirrors, water, toys, paint, ink ... in many different combinations. The central theme is faces. A dark delicacy lingers.

"Her path sets to differentiating and pulling into perception what might have previously been unsought or repressed. She creates a view just beneath the surface that glimpses this hitherto forgotten or perhaps privatized terrain. We are surprised, coaxed, reminded and invented ...." — Crosby McCloy

"In NATURAL FEATURES, Swedish-born Nelson mingles hundreds of still images with 3-D objects and 'real' (though distorted) images photographed through glass layerings into a free-associative and playfully bizarre form of animation. Perhaps no film has more successfully blended an evident passion for painting with a sensitivity to filmmaking as lush pigments alternate with and punctuate the different photographic layerings." — Steve Anker

1990, 16mm, color/so, 30m, $60

TIME BEING

"This extraordinary film manages to craft a delicate portrait of her mother through time and refracted light while unfolding in purple silence the relationship of Nelson and her mother as well." — Crosby McCloy

1991, 16mm, b&w/si, 8m, $20

KRISTINA'S HARBOR

"Gunvor Nelson's two-part film was recorded in Kristinehamn where she grew up and will return to live. KRISTINA'S HARBOR is an impressionistic depiction of daily life in this small Swedish city, suggesting how it has or has not changed in relation to its history." — Steve Anker

"In Nelson's cinema of evocation we shift from past to present ... from the flat space of the film frame to the three-dimensionality of objects. Constructed through collaging snapshots, live-action footage and small objects, and through painting on glass and photographs, Nelson's beautiful, enigmatic animations have a personal vocabulary of the found, the made, the remembered, the imagined." — Kathy Geritz

1992, 16mm, color/so, 50m, $80

OLD DIGS

"OLD DIGS is an inner journey through the sights and sounds of Kristinehamn as reflected in its central river." — Steve Anker

1992, 16mm, color/so, 20m, $35

Note: KRISTINA'S HARBOR and OLD DIGS may be rented together for $100.

BEFORE NEED REDRESSED

Fourteen years after making BEFORE NEED, Gunvor Nelson and Dorothy Wiley entered into a fascinating process. They revisited the film, reworked and reedited it, making a new and shorter version, called BEFORE NEED RE-DRESSED. It is an interesting excursion into how passing time, further experience, and time for reflection can affect and alter the shape and vision of a film.

1995, 16mm, color/so, 42m, $80

ALBERT GABRIEL NIGRIN

"Albert Gabriel Nigrin is an award-winning media artist whose work has been screened on all five continents. In 1998-1999 he is releasing three new titles: THE FURIES — an experimental film about female phantoms who haunt the Raritan River in New Jersey; *Tundra* (via Victory Furniture) — a film haiku focusing on blowing and billowing snow; and *Effects of the Bomb Varied, But* ... (via Victory Furniture) — a playful cut-out animation focusing on the Cold War.

"Mr. Nigrin is a Cinema Studies Lecturer at Rutgers University. In addition, he teaches film studies and film production courses at the Middlesex County Arts High School, New Jersey Center for Visual Arts, and the New Jersey Media Arts Center. Also, Mr. Nigrin is the Founder and Director of the New Jersey Media Arts Center, Inc., the Rutgers Film Co-op — a non-profit organization which screens and promotes independent, experimental and artistic cinema and media arts in New Jersey via the New Jersey Film Festival, and the United States Super 8mm Film/Video Festival.

"Blasted terrains of ruin, fog and water define the parameters for many of Nigrin's strangely beautiful films .... These sites are transformed by Nigrin's haunting cinematography into what he calls 'light-scapes' — it is difficult to determine whether the moon or the sun produces the gray tonalities of the films. These light-scapes are fluid, provisionally drawn by the camera's angular relations to figures who move while brandishing mirrors and glass that refract light into the camera. This refraction creates sensual and kinetic forms of light: concentric circles, pinpoints, shadow stripes. Nigrin says the reflected light is 'designed to make people look and turn away at the same time. By shooting light into the lens, I shoot it back into the audience, creating flashes that blank out the spectator's retina. The spectator must then etch in this voided screen to re-establish continuity in the film.'" — Irene Fizer

/GRID/LOCK/WED/LOCK/

With Irene Fizer and Rosemary Passantino.

/GRID/LOCK/WED/LOCK/ is a claustrophobic film, where the camera forces the viewer into bent-over, upside down and twisted positions. The gaze is led into a cramped kaleidoscopic world of moving shadows and reflections. Yet the closed world of /GRID/LOCK/WED/LOCK/ reveals a drama — the union, separation and reunion of two figures lost in a labyrinth of fragments and cages.

"Whereas STRIPE TEASE playfully flirts with a theme of Desire, this film seeks to more completely outline its limits and consequences. Two shadow characters come to share an illusory world of form without dimension. These figures find themselves imprisoned, however, as they attempt to transform their shadows into substance. Electric fan blades, which flutter on the screen like an old silent movie, prevent the spectres from stepping off the 'stage' of their film arena and passing into the audience's reality. The mythical unity between spectator and spectacle shatters and the characters appear cast out of an allegorical Paradise." — Paul Young

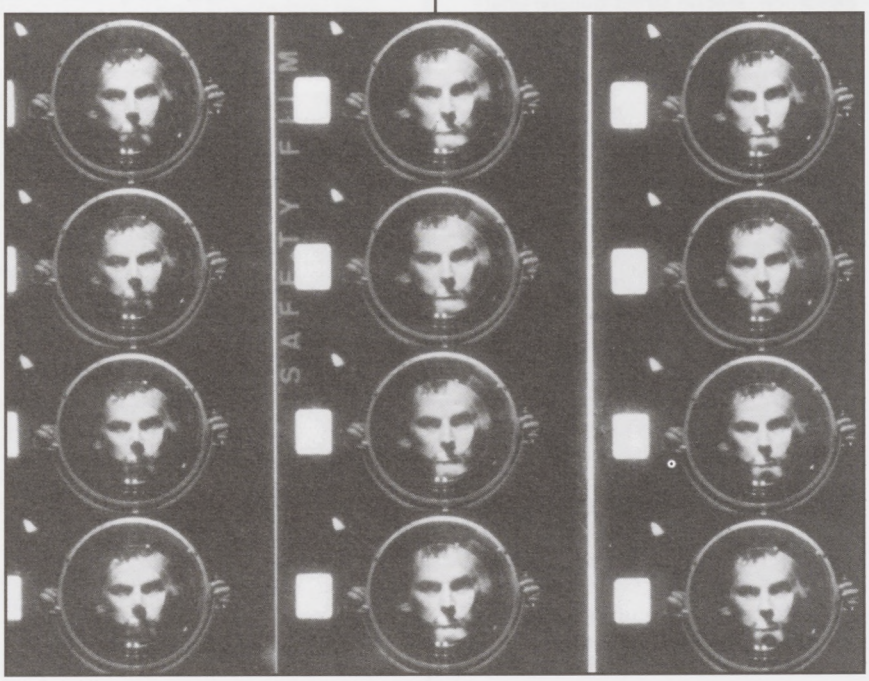
Exhibition: National Women's Studies Association Conference Film Program, 1984; Introduction to Psychology, Rutgers University (class material), 1985-1986.

1983, S8mm, b&w/color/so, 17m (18fps), $30

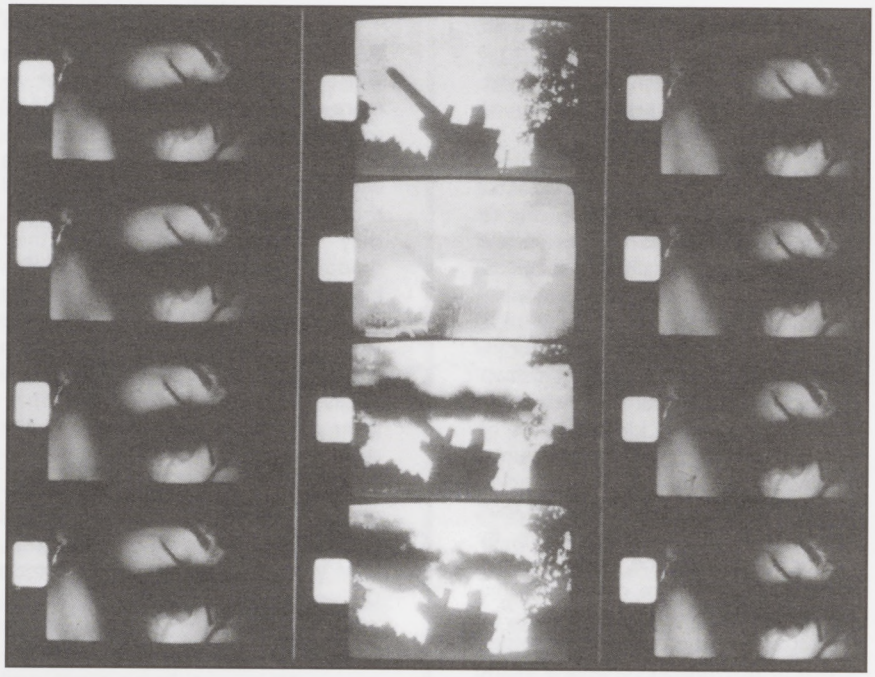
STRIPE TEASE

With Irene Fizer, John Bartle and Rosemary Passantino.

"Stripes intrigue since they conceal and reveal, allowing as well as preventing perception and comprehension. What they overlay, they shred into even pieces, establishing, at the same time, an orderly and fissured image. (The glass shards, which appear later in the film, perform similarly: multiplying and thereby breaking up an image, which, although uniformly reflected, is not readily intelligible.) ... The camera



Albert Gabriel Nigrin



Aurelia by Albert Gabriel Nigrin

teases: by leading the viewer on/in and then denying total apprehension .... A strip tease, a gradual, public derobing, titillates by prolonging the moment of complete disclosure; by perpetuating an in-between state, it excites the spectator. A cohesive narrative does not emerge; the images mean only to intimate — to tantalize." — Irene Fizer

Awards: Visionary Super 8 Award, Ann Arbor Film Festival, 1984; Honorable Mention, Rochester Int'l Film Festival, 1985.

Exhibition: Second Street Gallery, Charlottesville, Virginia; LA Filmforum; SF Cinematheque; Collective for Living Cinema, NY; Staten Island Institute of Arts & Sciences; Cable Television Network of NJ.

1983, S8mm, b&w/color/so, 15m (18fps), $35

GRADIVA

With Dennis Benson, Irene Fizer and Andrew Daddio. Music composed by Michael Nigrin. Performed by the Carnegie-Mellon University Woodwind Ensemble.

"GRADIVA deals with a man who constructs/creates an idealized image of a woman, seductive but false. However, there also exists a real Gradiva, a person, who, seeking to slowly wean the hero from his obsession, consents to play at the ideal for a time so as 'not to awaken the dreamer too abruptly; gradually to unite myth and reality.' For Freud and Barthes the amorous experience stimulates the analytic cure. In Nigrin's film, Gradiva soon tires of the game. The film deals with the point of loss. Gradiva is intangible, fading in and out, always a step away, no matter the speed of approach. Gradiva is ambiguous, a mirror image, kind and gentle, false and deadly. The hero is caught in a web and is not as sympathetic as he may at first appear. He has consented to spin the web; he creates the scenario in which he is forced to act." — Dennis Benson

Awards: Cash Prize, First Festival of Experimental Film, Experimental Film Coalition, Chicago, 1984; First Prize, Athens Int'l Film Festival, Ohio, 1985.

1984, S8mm, b&w/so, 16m (24fps), $35

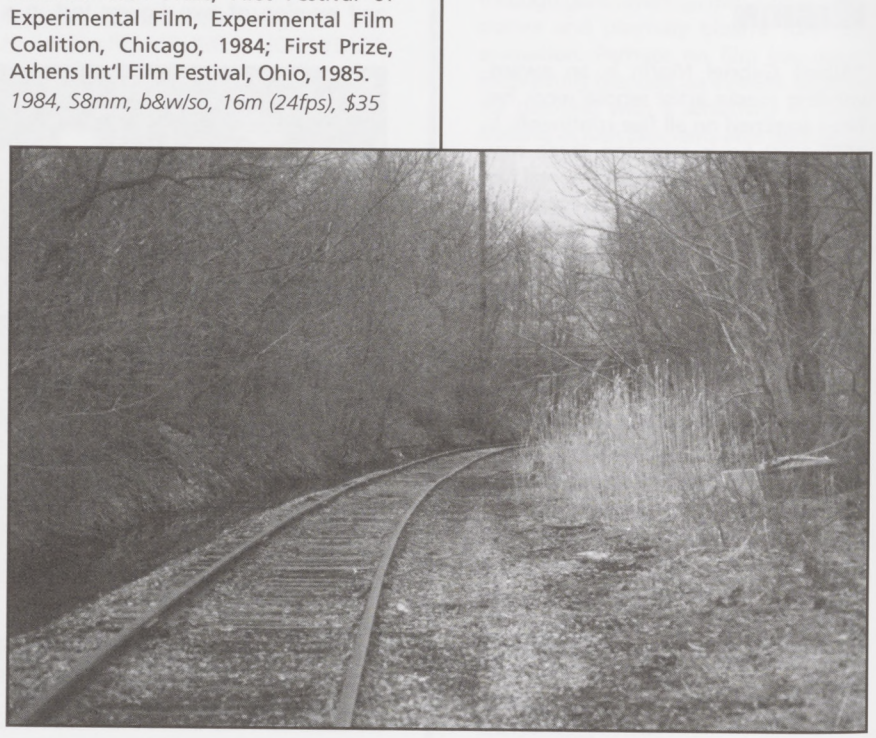
DOT 2 DOT/TETE A TETE

With Irene Fizer, Dennis Benson, Paul Young and Andrew Daddio.

"DOT TO DOT/TETE A TETE plays upon our contradictory desire for disorder and order, instituting a tension and a symbiosis between images of multiplicity, continuity, advancement, and those of delimitation, constriction, and finality. The opening credits, the single ticket on the screen, and the TV static rebound into infinity; the undulating, arcing Slinky becomes a humid tunnel into an undecipherable, endless space; the refracted landscape in the moving mirror multiplies into unintelligibility; the sensuous, red spin of the water, the spiral on the ball, and the sped-up sundial motion of the web and the academy leader (8, 7, 6, 5, etc.) are all representations of self-preoccupied motion, without a foreordained aim. By turning/returning into themselves, they become progressive and productive. The beatific repose of the woman and the exhausted sleep of the man draw upon the same notion: sleep, a turning inward, is perhaps the most provocative experience of boundlessness." — Irene Fizer

Awards: Keith Clark Memorial Award, Ann Arbor 8mm Film Festival, 1985; Second Experimental Film Festival, Experimental Film Coalition, Chicago, 1985.

1984-1985, S8mm, b&w/color/so, 16m (18fps), $30



Terrain Vague by Albert Gabriel Nigrin

Art, Empire, Industry by Albert Gabriel Nigrin

ECHO IN HER EYES: PARTS 1 & 2

With Irene Fizer (Part 1); Music by Michael Nigrin (Part 2).

Dependent more upon inventiveness than investment, these two works, ECHO IN HER EYES, PARTS 1 & 2, the first in a planned series of six, play upon the metaphorical linkage in the title of the aural within the visual; an echo resounding infinitely into the unknowable space of one's own eye. The visions always just on the edge of comprehension in ECHO IN HER EYES, PART 1, animate a still, pensive sleep. Their effect cannot be pinpointed as the impenetrability of sleep nor as manifest dream. The mirror similarly becomes either a pool of infinite reflection or an image forever unseen and torn from the sleeper — a mere surface.

"ECHO IN HER EYES, PART 2 enters the infinite reflections of the video camera itself, an experience of a technological void both kaleidoscopic and hypnotic." — Irene Fizer

Exhibition: Art Institute of New Jersey, 1985; Rutgers University, NJ, 1985.

1985, S8mm, color/so, 9m (18fps), $25

AURELIA (OR ECHO IN HER EYES, PART 3)

With Irene Fizer and Dennis Benson. Music composed and performed by Michael Nigrin and Jack Rusnak.

A woman sleeps. She dreams of a troubling encounter with a man at a futuristic cathedral. In this dream, the proliferation of a day's images is reduced and refined into more enigmatic renderings. The world of color and movement translates into one of stone, shadows and light. In the epilogue, the woman, now awake, lingers over the dream scenario which has just played; she prepares new variations. As such, the film poses the problem of defining the relationship between dreaming and waking consciousness. AURELIA was shot on location in Barcelona, Spain at the unfinished Sagrada Familia church designed by Antonio Gaudi. The film is based in spirit on Gerard de Nerval's novella *Aurelia*.

Funding was made available in part by the New Jersey State Council on the Arts.

Awards: Quebec Int'l 8mm Film Festival, Montreal, 1987; MOAS Prize, Rochester Int'l Film Festival, 1986; Fifth Super 8 Film Encounter, San Juan, Puerto Rico, 1987; Cash Prize, Ann Arbor 8mm Film Festival, 1987.

1985, S8mm, b&w/so, 13m (18fps), $35

SPIN ME ROUND & SHAKE WELL

With Irene Fizer and Paul Young. Music by William Nelson (SPIN ME ROUND) and Django Reinhardt (SHAKE WELL).

SPIN ME ROUND is a tribute to Hurricane Gloria. SHAKE WELL is a cinematic milkshake.

"SPIN ME ROUND/SHAKE WELL is actually two short, quite elegant films, each performing exactly what the title predicts, but with a highly refined sense of space, composition and movement." — S.A. Barnes, Review of Third Experimental Film Festival, Chicago

Awards: SF Art Institute Film Festival, 1986; Third Experimental Film Festival, Experimental Film Coalition, Chicago, 1987.

Exhibition: SF Cinematheque; Johns Hopkins University, Baltimore; Zimmerli

Terrain Vague by Albert Gabriel Nigrin

Art Museum, New Jersey; Berks Filmmakers, Reading, PA; Collective for Living Cinema, NY.

1986, S8mm, b&w/color/so, 5.5m (18fps), $25

YOU ARE HERE -X- MARKS THE SPOT

With Irene Fizer, Dennis Benson and Christine Svevar.

The "X" and the bull's eye form the thematic basis for this psycho-dramatic film concerned with focalization, dream representation, the positioning of the camera *vis-a-vis* the spectator, concealment and revelation, the targeting of the gaze and the manipulation of refracted light.

Funded in part by the New Jersey State Council on the Arts/Department of State.

Exhibition: Zimmerli Art Museum; Rutgers University, NJ; Collective for Living Cinema, NY; Tweed Art Gallery, Plainfield, NJ; Pingry School, Martinsville, NJ; Staten Island Museum of Arts and Sciences, NY.

1986, 16mm, b&w/si, 10m (24fps), $35

BRAINWASHING

With Irene Fizer.

BRAINWASHING, shot almost exclusively inside a car wash, is a hypnotic film which functions as metaphor for the drowning of the soul. The soundtrack consists of a condensed washing machine cycle: start, wash, rinse, spin, dry, off.

Exhibition: Collective for Living Cinema, NY; Film Co-op, Rutgers University, NJ; Staten Island Museum of Arts and Sciences, NY.

1987, S8mm, b&w/so, 5m (18fps), $20

LIGHT PHARMACY (OR LIGHT FAR MAY SEE): PARTS 1-3

With Irene Fizer.

LIGHT PHARMACY (or LIGHT FAR MAY SEE) consists of a series of film haiku preoccupied with the reflection and refraction of sunlight. Part 1 — shot in a Bruxelles, Belgium hotel room. Part 2 — shot in a moving train between Bruxelles and Paris. Part 3 — shot on the grounds of the Versailles Palace.

Exhibition: Staten Island Institute of Arts and Sciences, NY.

1987, S8mm, b&w/si, 5m, $20

Echolalia by Albert Gabriel Nigrin

TERRAIN VAGUE

With Dennis Benson, Lisette Castelo, Allison Diamond, Craig Molino, Patrick Woody, Julie Chimerine, Caryll Balzano and Andre Anthony. Music: "The Beloved Eclipse" by Michael Nigrin.

Shot on location in central New Jersey, TERRAIN VAGUE ("wasteland" in French) deals with two women who concurrently experience the same dream. In TERRAIN VAGUE, I am interested in formalizing the structure of film as a boundary between a known reality and a space with its own idiosyncratic image "code." However, this film is not preoccupied solely with dream representation, it is also concerned with focalization, concealment and revelation, separation and reunion, the manipulation of reflected light and geometric shot composition.

1987, 16mm, b&w/sound on cassette tape, 13m, $35

THE BURNING TEXT

With Anne Burns. Music by Daniel Nigrin.

THE BURNING TEXT is derived from writings by Jean-Marie Gustave Le Clezio and from photographs by Bill Brandt. In the film a vain woman commits the ultimate selfish act by taking an overdose of sleeping pills. *The Wizard of Oz* in reverse. THE BURNING TEXT is the visual component of a multi-media performance piece by Moi, Je Nage ..., an experimental theater troupe based in New Brunswick, New Jersey. In the multi-media performance, the movie usher, traditionally situated at the perimeter of the theater, is placed at the center.

This film was funded in part by the National Endowment for the Arts — American Film Institute, Mid-Atlantic Region Media Arts Fellowship Program. Administered by Pittsburgh Filmmakers.

Exhibition: Hallwalls, Buffalo, NY, 1991; LA Filmforum, 1991; Chicago Filmmakers, 1991; Northwest Film and Video Center, OR, 1991; Anthology Film Archives, 1991; Bruxelles Int'l S8mm Film/Video Festival, 1991.

1988, S8mm, b&w/color/so, 13m (18fps), $35

VHS Sale: $60 Home; $125 Other

LIGHT PHARMACY: PART 4

With Allison Diamond and Irene Fizer. Music by Anthony Phillips.

LIGHT PHARMACY: PART 4 is part of a series of "film haiku" concerned primarily with the reflection and refraction of sunlight and dream representation.

"A surreal fantasy — almost a homage to Maya Deren. Nigrin has a fine feeling for imagery and pacing." — William Sloan, Museum of Modern Art, NY

Awards: Second Prize, US S8mm Film/Video Festival, 1991; Cash prize, Exit Art Int'l Forum of S8mm, 1988; Honorable Mention, Athens Int'l Film Festival, 1988.

Exhibition: Anthology Film Archives, 1990; WNYC, PBS, NY, 1991; Downtown Community TV, NY, 1990; 911 Contemporary Arts Center, 1991; Cornell University, 1988.

1988, S8mm, b&w/so, 6m (18fps), $30

RUMMAGE

Assistant Director: Irene Fizer; Voiceover: Mac Dettman.

RUMMAGE is intended as an experimental documentary of the legendary Visiting Nurse Association of Somerset Hills Rummage Sale that takes place in Far Hills, New Jersey every first weekend in May and October. RUMMAGE, shot over the past three years on Tri-X black and white film stock, captures the full range of emotions and gestures at the sale: the shouts of anticipation when the tents open in the morning; the mulling over unidentifiable objects; the fierce competition for bargains; the frustration over long waits to enter popular departments such as "Kitchen Goods" and "Women's Clothing"; and the plastic flaps of the tents rising in the wind — revealing and concealing the buyers within. The soundtrack primarily consists of an interview with Mac Dettman — a venerable member of the Rummage Sale staff. At certain points this interview is in synch with the images, at others it is not. The soundtrack also consists of ambient sounds from the sale: hamburger orders, questions about price, haggling over broken merchandise, etc.

Exhibition: Ann Arbor 8mm Film and Video Festival, 1989; Bruxelles Int'l S8mm Film/Video Festival, 1989; Maxwells, NJ, 1989; Millennium, NY, 1990.

1989, VHS, b&w/so, 25m, $100 Home; $250 Other

ART, EMPIRE, INDUSTRY

With Lynn Brunskill and Laura Firman. Animal footage shot by Burd Stover. Music by Michael Nigrin.

Three forms of capture. Shot in Piscataway, New Jersey; Death Valley, California; New Orleans, Lousiana.

Award: NEA/AFI Mid-Atlantic Media Arts Fellowship

Exhibition: Hallwalls, Buffalo, NY, 1991, Bruxelles Int'l S8mm Film/Video Festival, 1990; 911 Contemporary Arts Center, Seattle, 1991; Northwest Film and Video Center, OR, 1991; Rutgers University, NJ, 1991; Berks Filmmakers, Reading, PA, 1991; Chicago Filmmakers, 1991; LA Filmforum, 1991.

1990, S8mm, color/so, 13m (18fps), $35
VHS Sale: $40 Home; $100 Other

ECHOLALIA

With Anne Burns, Allison Diamond, Erica Mosner and Karima Wicks. Co-produced by Albert Gabriel Ngrin and Dennis Benson. Scripted by Dennis Benson. Music by Michael Nigrin ("Elizabeth's Empty Cup").

"All things want to fly. Only we are weighed down by desire, caught in ourselves and enthralled with our heaviness." — Rilke

"While brushing her hair in the oppressive and still heat of an August afternoon, a woman, Elizabeth, slips in and out of consciousness. Images, usually confined by sleep, escape their bounds. Elizabeth's thoughts and space are infringed upon. She is able to glimpse the possibility of the fulfillment of desire, but the implications of that fulfillment threaten her.

"ECHOLALIA was suggested by a Rilke poem ('Sonnets to Orpheus' 11, 14) that describes the tension that exists between the human longing for transcendence and the languor generated by other, less pure, desires. In ECHOLALIA a woman is presented with the opportunity for flight, but the value of that opportunity is tempered with lessons learned from the myth of Icarus." — Dennis Benson

Award: NEA/AFI Mid-Atlantic Region Fellowship

Exhibition: Bruxelles Int'l S8mm Film/Video Festival, 1990; Edison Media Arts Consortium, NJ, 1991; LA Filmforum, 1991.

1990, 16mm, b&w/so, 13m, $35
VHS Sale: $40 Home; $100 Other

THE FURIES

Orestes likes to spend his lunch hour at the Park by the Raritan River. One day he feels a strange presence during his daily promenade — as if someone or something was following him. He is not mistaken. Having walked down a different path, he had disturbed the hibernating female phantoms that haunt the River. They awaken and begin to pursue him. The leader, Electra, pursues closest and piques Orestes' interest. ... Electra desires Orestes and his mortality and continues to track him until she confronts him again at a nearby house. However, this house has been occupied by the other three Furies, who force Orestes to turn on, or rather extinguish, Electra. ... The Furies pursue and capture Orestes and order him to drown himself in the River.

THE FURIES is a modern dress reworking of Aeschylus' classical play entitled *The Eumenides*. THE FURIES is recounted in silent film form with ambient sounds and vocalizations punctuating a musical soundtrack. Influenced by Abel Gance's three-screen *Napoleon*, Don Siegal's *The Invasion of the Body Snatchers*, Jean-Paul Sartre's *The Flies* and Alain Robbe-Grillet's *The Immortal One*, THE FURIES transforms these literary and cinematic threads into a modern parable.

1997, 16mm, b&w/so, 26m, $80
VHS Sale: $45 Home; $145 Other

The Furies by Albert Gabriel Nigrin

Videotape compilations for sale:

EXPERIMENTAL FILMS BY ALBERT GABRIEL NIGRIN VOLUME #1:

Includes: STRIPE TEASE, GRADIVA, DOT 2 DOT/TETE A TETE and AURELIA (OR ECHO IN HER EYES: PART 3)

See film descriptions above.

1983-1985, VHS, b&w/color/so, 60m, $100 Home; $250 Other

EXPERIMENTAL FILMS BY ALBERT GABRIEL NIGRIN VOLUME #2:

Includes: AURELIA, SPIN ME ROUND & SHAKE WELL and BRAINWASHING

See film descriptions above.

"AURELIA hurls the telltale images at us — almost like poetry can collide words. Ordinary cause and effect are way back in the very depths of the movie, while on the screen a new system takes over .... The film itself is black and white, grainy, rough, with a hand-hewn quality like a drawing or poem that had been scratched on the back of a used envelope with a pencil. ... You'll enjoy it and appreciate it. I did." — Jason Kaufman, *The Inside Beat*

1985-1987, VHS, b&w/color/so, 25m, $75 Home; $200 Other

EXPERIMENTAL FILMS BY ALBERT GABRIEL NIGRIN VOLUME #3:

Includes: YOU ARE HERE -X- MARKS THE SPOT and TERRAIN VAGUE

See film descriptions above.

1986-1987, VHS, b&w/so, 23m, $75 Home; $200 Other

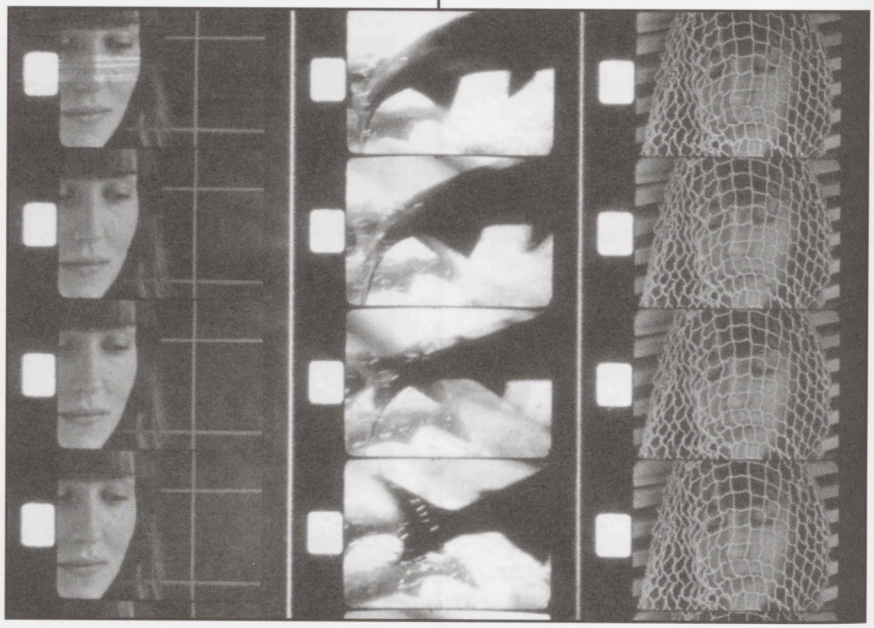
TWO FILMS BY ALBERT GABRIEL NIGRIN

Includes: LIGHT PHARMACY: PART 5 and MENTAL RADIO

LIGHT PHARMACY: PART 5 (1995, b&w/so, 2m) — The fifth part of the Light Pharmacy series continues a preoccupation with reflected and refracted sunlight, and haiku poetry. LIGHT PHARMACY: PART 5 consists of a series of long shots to extreme close-ups of a stream of water in a street gutter. The stream (or the infinitely small) becomes a mirror reflecting the turbulent movement of the stars (or the infinitely large).

MENTAL RADIO (AKA OPEN KENNEDY) (1995, b&w/color/so, 10m): Believing she had telepathic powers, Mary Craig and her husband, the writer Upton Sinclair, set out to test these powers in the 1920s. Sinclair would draw pictures and then transmit them mentally to Craig; she would draw the images she received in an adjacent, closed room. Their experiments were 75% successful. The telepathic interaction between Craig and Sinclair served as one of the starting points for my film MENTAL RADIO .... This film is also a visual interpretation of my thyroid illness, Graves Disease, diagnosed in 1990. ... MENTAL RADIO is also a documentation of my garden, following a chronological development — from early Spring to mid-Summer with the garden in full bloom. The film juxtaposes the vitality and fragility of the human body and mind with that of the earth and nature.

1995, VHS, b&w/color/so, 12m, $30 Home; $100 Other



Albert Gabriel Nigrin

Untitled image contributed by Carl E. Brown

Dore O.

(See also Werner Nekes & Dore O.)

Dore O., born in Mulheim/Ruhr (1946), was trained as a textile engineer. In addition to being a filmmaker, she is also a self-taught painter who has exhibited in group exhibitions in Mulheim and Dusseldorf, and has produced a variety of books and "objexts." She made her first film, JUM-JUM, in 1967 in collaboration with Werner Nekes, and was a co-founder of the Hamburg Filmmakers' Cooperative in that year.

Alaska

ALASKA is an emigration film, a dream of myself, the consequences of the act with society.

1968, 16mm, color/si, 18m, $30

Lawale

Memory is a cruel hope without awakening.

"Dore O.'s LAWALE is a strange succession of tableaux of four women and a man which gives the sense of a sort of dream family locked in an antiseptic world of endless afternoon teas, dinners and waiting. Often her images seem to be stills either before or after something has been said.

"The film seemed like a series of pauses stretched to an improbable length, an arrest of time. Except for brief shots of the river and Dore O. kneeling on a bed tossing her head as though to shake off the stultifying images of the five people, the film remains within the confines of a middle class interior, giving off an aroma of static lives." — Michael Reynolds, *Berkeley Barb*

1969, 16mm, color/so, 30m, $50

Kaldalon

A non-Euclidean, ambiguously mangled and transposed adventure film.

"Dore O.'s KALDALON, coming perhaps closest to the Brakhage aesthetic, a very beautiful and complete work." — Jonas Mekas, *The Village Voice*

"KALDALON is simply one of the most beautiful pieces of 'personal' filmmaking I've seen, but I don't want to limit it to a particular category, because it is also very much a film about film, about the processes which make it up. It was shot on a trip to Iceland, and most obviously is an attempt to recreate the light of that place on film, to make it into film-light ...." — Tony Reif, Vancouver Cinematheque

1970-1971, 16mm, color/so, 45m, $70

Blonde Barbarei

"Dore O.'s latest film, BLONDE BARBAREI, was shot in black and white and later sepia-colored throughout. It uses much music reminiscent of a Gregorian choral, a figure (a woman) moves in front of windows, looking down on houses, on roofs, into a courtyard with trees. The atmosphere is that of rain, of sadness, a closed-in life which she does not leave, always the windows, the variation of moving back and forth before them ... halting, a strange rhythm which sometimes seems to accompany, sometimes seems to run against that of the music but which still leaves one with the impression that it had been specifically 'composed' for that particular sound track.

"Yes, the windows are factory windows, each consisting of many various glass panes which accounts probably for an association of church windows. But as in a church, it is the closed-in atmosphere, the sadness, the tendency to move slowly, that counts.

"So that the film is a metaphor, for the life certainly of a woman (but then of men too?), lives imprisoned in the worlds around them, bourgeois marriage, bourgeois professions, everything that looms above & around us, 'inescapably.'" — Andreas Weiland

1972, 16mm, b&w/color/so, 25m, $40

Kaskara

"A balance of enclosed beings in divided space. Wing-like displacements through different kinds of settings in distinct planes of multiple exposures, of facades and of spaces .... Attraction, blending, and repulsion of half the film frame for the purpose of a sensual topology are the sophisticated formal means of refined film language. One image consumes another." — Knokke Catalogue

"The film began and ended with a group of people singing on a stage .... There are shots of what seem to be ruins in a city, the edge of a building, a broken window .... Then the film moves into the country, through windows of a house sometimes superimposed, images of a man (Werner Nekes, her husband) walking, carrying a baby and working. There is an unforgettable image of a door opening on to clear, white light. ... [T]he rhythms of editing and superimposition are strikingly beautiful and meditative. The film looked very different from most of the other films at Knokke, more intuitive, complex, and visually composed ...." — Marjorie Keller, *Women and Film* Vol. 2, Report from Knokke

1974, 16mm, color/so, 21m, $40

Blindman's Ball

"BLINDMAN'S BALL is a lyrical film. It neither describes events nor incidents, but conditions, situation and memory, dream. A man is sick. He is afraid to become blind. His wife nurses him. She is tender, but she also 'possesses' the helpless man. He has nightmares, in which memories of trite moments of the past are included.

"The spectator has no viewpoint anymore; the moving film images attack him and make him omnipotent in his way of seeing at the same time. In Dore O.'s newest and most important film, the world turns into a kaleidoscope, into a pile of broken mirror fragments, into icy boulders which seem to fall down on the spectator. A playing with filmtime. A playing with all the possibilities of the logic of combining images. A FILM, not a filmed piece of literature. Inspiring." — Eva M.J. Schmid

Award: Best Experimental Film, Int'l Short Film Days, Oberhausen Film Festival, 1989

1989, 16mm, color/so, 35m, $60

Pat O'Neill

7362

Sound: Joseph Byrd, Michael Moore; Picture: Pat O'Neill.

A bilaterally symmetrical (west to east) fusion of human, biomorphic and mechanical shapes in motion. Has to do with the spontaneous generation of electrical energy. A fairly rare (ten years ago) demonstration of the Sabattier effect in motion. Numbered after the film stock of the same name.

"Fetishistic." — Isabella Beeton

1965-1967, 16mm, color/so, 10m, $20

Runs Good

Sound: Cisko Curtis

A darkish journey down memory lane, to visit some news events, folkways and thought patterns associated with the late forties and early fifties. The film is also concerned with such perceptual phenomena as color-space, "false tones" caused by varying black-white alternations of simultaneously seen rhythms set up by multiple repetitive actions, and the use of image outlines as "containers" for other imagery. Sort of a working notebook, which is continued in EASYOUT and DOWN WIND.

Award: First Prize, Ann Arbor Film Festival, 1971

1971, 16mm, color/so, 15m, $25

Easyout

Sound: Stan Levine; Mix: Don Worthen.

Has to do with a consideration of one possible conceptual model for human existence: that of a primitive form of yardchair, upon which sits The Creator, impassively observing the inexorable flow of His mountains. The name "Easyout" is derived from a commercially available bolt and stud-extracting tool, whose function seemed strangely parallel to that of the film.

Awards: First Prize, Kurzfilmtage Oberhausen Film Festival, 1972; First Prize, Yale Film Festival, 1972.

Exhibition: Cannes Film Festival, 1974

1972, 16mm, color/so, 9m, $20

The Last of the Persimmons

Credits: "Is It Love" by Tyrannosaurus Rex.

To some extent an educational film in persimmon-eating, invaluable to those encountering this delicious fruit for the first time. Also contains some background material on persimmon culture and some interesting animated "wallpaper."

(Universally renounced by film festivals.)

1972, 16mm, color/so, 6m, $20

Down Wind

Sound: Stan Levine; Mix: Don Worthen.

A thoughtful treatment of some of the problems we (mankind) have been having in dealing with our fellow species, animal and vegetable. Actually an undercover "structural" film, this one seems at first to be some sort of berserk travelogue. I spent years going to travelogues as a child, and still have a great fondness for visiting natural history museums in strange cities.

Award: First Prize, Ann Arbor Film Festival, 1973

1973, 16mm, color/so, 15m, $25

Saugus Series

Saw: Chris Casady; Key: Mort Subotnick; Blue Paint: 7-K Color Co; Mix: Don Worthen.

Actually, seven short films, one-and-a-half to six minutes long, united by a common soundtrack. Each is an evolving "still life," made up of meticulously assembled but spatially contradictory elements. For example, in one part the sun can be seen, by its shadows, to be traveling in one direction in the upper half of the screen, and in the opposite in the lower half.

Commentary on Part 5:

P: Now you might say this is an interesting sort of design ....

B: But after a while you'd grow tired of looking at it. It would lack interest.

P: And so the artist must always temper his repetition of movements of forms with what might be called a certain amount of variety.

B: Suppose I enlarged some of them, changed their direction, make some smaller, add dark values and lighter values ....

P: Or perhaps a tree, sharply contrasting in value from the surrounding shapes.

B: There is sharp contrast, at this point, between the fan and the surrounding objects in a Great Triangle someplace perhaps a mile or a mile and a half above the surface of the Earth.

P: And here we see order; order which includes omission and alternation from nature.

Award: Tom Berman Award, Ann Arbor Film Festival, 1975

1974, 16mm, color/so, 18m, $30

Sidewinder's Delta

"When a giant trowel is plunged into the floor of Monument Valley, it's as though John Ford had hired Claes Oldenburg to dress his set. The film, O'Neill's most ambitious to date, with a dreamy, narrative subtext underlying its sensuous surface, is framed by abstract animations which denote scratches or scraped-off emulsion in much the same way that Roy Lichtenstein offered a benday-dot brushstroke as a painterly gesture." — J. Hoberman, *The Village Voice*

"Almost every sequence in SIDEWINDER'S DELTA concludes with a rough end — punches, flares, white flashes, etc. But unlike the academy leaders of RUNS GOOD with their rhythmic, emblematic and referential functions, as well as their purely reflexive alienation effect, these glimpses of film technology in SIDEWINDER'S DELTA serve primarily to delineate and verify the conceptual unit of O'Neill's filmmaking, for we can see directly at what stage his idea was completely formulated, and in the case of some early scenes with sync-punch mattes, exactly what elements were compounded in what way to compose this particular idea structure of ideograph." — William Moritz

1976, 16mm, color/so, 20m, $30

Foregrounds

"FOREGROUNDS, like SAUGUS SERIES, is devoted almost entirely to carefully constructed spatial ambiguities. The most visceral of these prints a rotating boulder, occupying half of the screen, over a slow lateral pan across the desert (painted by Neon Park). A faint superimposition of leaves on top of the landscape has the effect of pushing its vista farther back in space. Correspondingly, the boulder bulges out of the picture-plane like a Cezanne apple. The effect is so strong that even when O'Neill begins to animate 'scratches' over the image, one's eye refuses to surrender the illusion of volume." — J. Hoberman, *The Village Voice*

1978, 16mm, color/so, 14m, $25

Water and Power by Pat O'Neill

O'Neill

Sleeping Dogs (Never Lie)

The day they filled all that gravel in front of Jack and Jerry's old studio on Venice Blvd.

A yellow bird fascinated by reflection.

Several views from the San Francisco Marine Museum on a gray day in December.

Three views of Mercer Street, New York after the second big snowstorm of January, '78.

Several fogs, a strange puddle, and a female Husky induced to howl by humans.

(This film is perhaps best seen after one of the others, like a "chaser.")

1978, 16mm, color/so, 9m, $20

Two Sweeps

Originally presented as a continuous-loop installation. The event on the screen is symmetrical in time: it consists of two pendulums slowing to rest, one seen in forward time and the other upside-down and backward. Kinetic energy seems to transfer from one to the other. As the pendulum's rate of movement increases, its interaction with the background changes, and both the object and its surrounding field appear to change in a number of different ways.

1979, 16mm, color/si, 10m, $20

Lets Make a Sandwich

Originally presented as a continuous-loop installation. The film is a series of broken fields of movement made by the random interactions of some forty or so movie fragments in superimposition. All are permutations of the same original materials. Interspersed among these are fragments of the "original" films seen unaltered. The film is both complex and monotonous, finely detailed and yet resistant to interpretation. A state of relaxation, even boredom, may allow the experience of images which are more imaginary than actual. These are by necessity very short-lived, and seem to be the product of individual pattern-recognition habits.

These pieces are entirely about the experience of watching the screen.

They are not very long, but they are dense.

It would be a mistake to say that you have to pay very close attention, lest you miss something.

1982, 16mm, color/si, 20m, $30

Water and Power

Its title comes from the Los Angeles water district. Much of the film was shot in the Owens Valley and in an old office building in downtown LA and is metaphorically about the exchange of energy between two places. It is also about water, in all of its states, and about cyclical motion: the planets, the tides, the implied rotation of the camera on its axis, and the repetitive actions of the performers. There are also quotations from older movies and their soundtracks: at times their landscapes become continuous with those of the present. Human habitation in this wilderness is tenuous and risky.

"... reveals a modern city as layer over layer of experience, and makes no pretense of reducing Los Angeles to anything like a single, coherent understanding. In WATER AND POWER, LA is not merely an elaborate reality; it is a nearly overwhelming surreality." — Scott McDonald, *Wide Angle*

"The 'reality' animated by the film is LA; its topography and social ambiance, its myths of creation and embedding of a dream. It is surely the greatest of contemporary 'city symphonies.'" — Paul Arthur, *Moving Picture*

"The continuous shifts and surprises that lie at the heart of the film's form make a kind of grand metaphor for the never-ending change that underlies nature, civilization and the multiply symbiotic interchanges between them." — Fred Camper, *Chicago Reader*

Exhibition: NY Film Festival; Berlin Film Festival; Image Forum, Tokyo; Telluride Film Festival; Sundance Film Festival; Helsinki Film Festival; Bombay Film Festival and others.

1989, 16mm, color/so, 54m, $100; 35mm, $150

Trouble in the Image

TROUBLE IN THE IMAGE is a collection of visual and auditory ideas, many of which seem to radiate a sense of internal conflict, irony and rage. The film has no continuing characters, but is made up of dozens of performances dislodged from other contexts. These are often relocated into contemporary industrial landscapes, or interrupted by the chopping, shredding, or flattening of special-effects technology turned against itself. All is not lost, however. The reward is to be found in immersion within a space of complex and intricate formal relationships, where subject matter is almost irrelevant. The film was accumulated over a seventeen-year period by a filmmaker who continues to insist that film can be an art form independent of storytelling.

Exhibition: Rotterdam Film Festival; Pesaro Film Festival; Osnabrück Media Arts Festival; Austrian Film Museum; Anthology Film Archives.

1996, 16mm, color/so, 38m, $75; 35mm, stereo sound, $100

Trouble in the Image by Pat O'Neill

JERRY ORR

"Jerry Orr is an audio-visual alchemist. He does with the two-dimensional image of film and video what Einstein has done to the three dimensions of space and time ... made it relative and so very elastic!" — Mike Kuchar

In 1975, I co-founded (with Gary Adlestein and Jerry Tartaglia) Berks Filmmakers, Inc., a nonprofit media arts center in Reading, Pennsylvania, and in 1977 became administrative director. Berks Filmmakers has attained national recognition as a first-rate showcase for personal, experimental film. I served on the Pennsylvania Council on the Media Arts advisory panel (1977-1980), the Special Projects panel (1978-1979), and the Artist-in-the-Schools panel (1978). I have made numerous Super 8, 16mm films and 8mm videos which have been exhibited throughout the United States, Canada, Great Britain and Europe. Recently, several of my works were included in MoMA's "Big As Life: An American History of 8mm Film." An article about my sculptural screen work was published in the July 1985 issue of *Spiral*. I have received six filmmaking grants through the NEA/AFI Mid-Atlantic Media Arts Fellowship program, two PCA media arts production grants and two PCA media fellowships. Served as Artist in Residence through BCTV (1994, 1995).

My aesthetic passion is to explore the manner in which moving image arts reveal new profiles of "reality," and to explore how a cinematic world emerges that is constitutive of itself. The intention is to assert the validity of personal visionary work in the face of a cultural climate that undercuts its legitimacy, and to challenge the notion that political correctness is limited to circumscribed film/video genres. It is important to maintain the awareness that from ancient (Confucius) to contemporary (R.D. Laing) thinkers, it has been taught that the first and primary political act is to transform individual human consciousness. For me, the medium of film and video becomes the vehicle to articulate this fundamental tenet.

READING 1974: PORTRAIT OF A CITY

With Gary Adlestein, Costa Mantis and Jerry Orr. Sound: Ida Orr.

Since its release, READING 1974 has been widely shown at some of America's most prestigious film festivals, museums (*e.g.*, MoMA in NY), libraries, universities and schools of architecture. Aesthetically, the film comes out of the City Symphony tradition that began in Europe in the 1920s; it shares with these older films a basically formalist/experimental approach to montage and cinematography. Also, READING 1974 is a valuable document of American and Pennsylvanian history: It captures the visual essence of the urban center of Pennsylvania Dutch (Deutsch/German) culture moments before its dissolution, by way of rapidly encroaching suburban Philadelphia, into the East Coast megalopolis.

"So exotic and oozing with character, I forgot I was looking at my own culture. Unforgettable and beautifully bizarre." — Mike Kuchar

"Very impressive ... one of the best of its kind I've seen." — Bill Judson, Museum of Art, Carnegie Institute

One of "the most original and interesting American independent feature-length films of 1975." — *Film Comment*

1975, VHS, color/so, 56m, $50 Home; $100 Other

CAROUSEL

A film etude composed by random numbers. The relative circularity of the carousel haunts space and time; the forward/backward recording of a music box complements the "random" rhythm. 180 frames of previously shot footage were structured, frame by frame, using computer-generated random numbers. The 180 frames were divided into ten eighteen-frame sections and ten sets of random numbers from one to 18 were generated. Set one of the random numbers determined the order, within the first 18-frame section, for each frame being rephotographed; set two of the random numbers determined the frame order in the second 18-frame section, and so on for each of the ten sections. In addition, random numbers from one to six were generated for each 18-frame section to determine the number of times each frame was rephotographed. This process was repeated for 20 cycles of the 180 frames resulting in a randomly structured film of 3600 frames.

1984, S8mm, color/so, 3.5m (18fps), $20

CHANCE HAND

A. Random digits beget digital motion plus. This film was structured in the same manner as CAROUSEL. A handmade film using random numbers to structure the form and rhythm of the work. Spatial relationships as formed by human gesture; it is only in and through the body subject that space is delineated and given meaning. We are framed by our perspective, but maintain an authentic and autonomous self that situates us within our own perspectival framework.

B. Perhaps a mystical handjob and/or aggressive female gesture asserting its objection to Western male-dominated ideology regarding time and space.

C. Precedes the popularization of Chaos theory by three years.

D. None of the above.

1984, S8mm, b&w/si, 3.5m (18fps), $20

POND

Quiet energy (water creatures) living near the state hospital where I work. An impressionistic film harking back to the primeval time before the phi-phenomenon shifted our movement through time.

"A film of great beauty and deceptive simplicity, Jerry Orr's POND is one of the purest and most gratifying film landscapes I've seen in recent years. In real time, a fixed camera records the movement of light and color on the surface of a pond in autumn. The viewer is presented with a palette of seductively warm hues reflected on the surface of the pond by the leaves of surrounding trees. As ripples of water gently massage the reflected image, the pond slowly becomes the locus of extraordinary transcendental energies, ultimately transporting the viewer to a sublimely heightened awareness. An eternal verity plays on the surface of the pond. For those willing to plunge completely into it, the rewards will be profound." — Albert Kilchesty

1984, S8mm, color/si, 12m (18fps), $40

BEHIND THE NOISE

Classical nude as voyeur — the seen seeing the seer. A comment on the dialectical nature of seeing and a posing of the sensual/sexual element in all perception; vision touches the surface of what is seen and is a bodily experience. Hence the kinesthetic, hence sensual, hence sexual. The flesh of seeing — the eye touches the "object" as literally as if it were a hand. The film is also a visualization of Eastern thought, viz. stillness of the female image represents the

Orr

Journey by Jerry Orr

posture of letting go; background/foreground represents the "noise" of life; rapid, quasi-random intercuts represent what life throws at us and that which comes at different intensities and *does not build to a climax.*

This is not a film about male voyeurism and the historical role of women as victims of male sexual sleaze.
1987, S8mm, color/so, 8m, $25

Prayer Wheel

An artifact of Secular Humanism, circa 1985. Text undeciphered. An attempt to explore the loss of connectedness to higher "levels" of consciousness, and to posit the potential for regaining that connectedness through focused attention to mundane existence. The world of nature and artifice are not necessarily separate; human consciousness is the meaning giver and hence offers a deep connectedness to all that is.
1987, S8mm, color/so, 3.5 (18fps), $20

Journey

A visual/aural ex-position of my reflection in or about the 25th anniversary of my working in a state mental hospital. The imagery is from rephotographed slides of hospital corridors and the masks from an advertising calendar by a drug company asserting their depiction of states of madness.

"Jerry Orr's JOURNEY is the evil twin of Ernie Gehr's SERENE VELOCITY, a true shock corridor of the psyche. Drawing upon his years of experience as a psychologist at a Pennsylvania state mental hospital, Orr has created an intensely anguished portrait of mental disturbance. The various faces of mental disorder — represented by a selection of masks — pulsate and swirl through the halls of the hospital in an infernal single-frame dance. JOURNEY is a diabolic mandala, a kaleidoscopic trip to the end of the world. A remarkably powerful and disturbing film, JOURNEY is best viewed with the mind's safety belt snugly fastened." — Albert Kilchesty
1988, S8mm, color/so, 11m, $40

And the Show Must Go On

"Speech is the image of life." — Democritis

Film composed from a ten-second TV image of Ronnie and Nancy. The sound is from confessional television (graciously lent to me by Gary Adlestein) and contextualizes the horror-film imagery. Also a film for kids about parents who inevitably fall from grace.

"Shortly after Ronald Reagan's inauguration in 1981, I had an opportunity to meet Stan Vanderbeek for the first and, sadly, the last time. He seemed convinced that work was underway to create mechanical clones of top government officials which could be wheeled out for public viewing whenever an element of danger, potential embarrassment or a previous commitment made the presence of the 'real' politician undesirable. One look at this acidly funny portrait of the blank and uncomprehending Mr. and Mrs. Ronald Reagan reveals that Vanderbeek knew exactly what he was talking about. Orr's film gives new, literal meaning to the term 'puppet government.'" — Albert Kilchesty
1989, S8mm, color/so, 8m (18fps), $25

Figure of Speech

"Fire over water. The image of the condition before transition." — The I Ching's "reading" of the film

A contrapuntal blend of filmic lyricism, text and TV snow. The condition before transition most probably refers to the primacy of perception and the manner in which the word can degrade/reduce our vision. The TV show serves as the background noise of cultural imaging and how it can also determine our modes of perception and shape our conceptualization of the world at large. How do we figure and ground ourselves? Perfect visual aide for Philosophy 101.

"FIGURE OF SPEECH is an impenetrably charming film trope: The face of Ida Orr is interspersed and superimposed with lines of text, creating of her a literal figure of speech. The sounds of Pennsylvania summer — the chirring of crickets, thunderclaps, a cooling rainfall — compose the soundtrack for this mysterious and evocative play between Mind and World." — Albert Kilchesty
1989, S8mm, color/so, 6m (18fps), $25

Local Activity

My life from before "birth" until the recent present. Multilayered imagery (rephotography of two 16mm films, one S8mm loop and timer-projected slides) express content/context as well as being a metaphor for the multidimensional factors that are encoded in my living consciousness. SEX—DRUGS—SYMBIOSIS—DEATH: The heartbeat of America.
1989, S8mm, color/so, 10m (18fps), $30

See Know Evil

"To sanction vice and hunt decorum down." — Byron

Originally (late '70s) a 16mm film which was made by bipacking a Bolex with punched (leather punch) loop of black leader. Projected the 16mm film onto a cloth screen designed by sculptor Tom Watcke and rephotographed on S8mm. At one level a peep-hole film; voyeurism as detached lust. The hole as chimera. Schizoid masturbatory fantasy fulfilled. Sound and image lubricate the evils of pleasure. Two questions are posed: 1) Is knowledge more privileged than vision? and 2) How does this quote from Byron contextualize the film?
1989, S8mm, color/so, 8m, $25

THE SHADOW KNOWS

"A brilliant Super 8 poem of seductive, transient images bubbling and festering in the closet of the pious subconscious and mixed with the audio grunts, cries and prayers of that delirious hypocrite wallowing in the 'Heaven and Hell' of the righteous soul wet with the sweat of fever dreams." — Mike Kuchar

"The miasmic geography of spiritual and sexual fascism is bravely explored in Jerry Orr's THE SHADOW KNOWS. Since the dominant culture consistently lends credence to the paranoidly monkish notion of Woman as enticing corrupter, Swaggert believes he merely has to confess that Satan, in the guise of a woman, led him astray and, amazingly, he will be forgiven his trespasses. By this very process, foolishly impotent men become saints and kings, while women are reviled as worthless, whorish handmaidens of the Beast. It is precisely this history of abuse and oppression which is at the heart of THE SHADOW KNOWS." — Albert Kilchesty

1989, S8mm, color/so, 12m (18fps), $40

UNTITLED 1989

An exploration of paradox, irony and betrayal within the American landscape. To whom, or to what, do we comment: "Just say no?" The insufferable loss of inalienable rights. What price have we paid during the evolution of our cultural/societal ethos? And how the American dream reveals its dark side contingent upon that process. Sound and image play havoc with the ordinary experience of cultural/societal perspectives on what it means to be an American. Is repression of truth and death of spirit of more value than blind allegiance to government-sponsored media propaganda and the greed it propagates?

1989, S8mm, b&w/so, 14m (18fps), $40

RITUAL FOR A SPLIT SHADOW

A video composed of two layers of 16mm film shot in the mid-'70s. One layer is a hand-painted film made by Ida Orr; the other layer is a compilation of home movie footage, and outtakes of "early" works rephotographed and edited in Super 8. This work struggles with issues of internal gods and devils as they impact upon perception, thought and action in the shaping of a personal worldview. The soundtrack was composed in a small midi studio using Dr. T's computer-based Programmable Variations Generator and drives the imagery to its inevitable, ambivalent conclusion.

1990, VHS, b&w/color/so, 12m, $35 Home; $70 Other

SUNDAY DRIVE

The work combines two layers of Super 8 imagery (one of the sun filmed through trees at 24fps and one of a tree shot with single frame bursts), and one layer of computer-generated graphics. The inspiration for the work was twofold: 1) the phantasmagoric closed-eye imagery created by the sun while riding in an automobile traveling at varying speeds during late afternoon and 2) a statement by writer Tom Robbins: "Make friends with the snake and set up our computers among the wild apple trees." The soundtrack was developed using both natural and synthesized sounds to collaborate expressively with the "inner" vision.

1990, VHS, color/so, 8m, $30 Home; $45 Other

ST. GEORGE AND THE DRAGON

"Then I saw another beast which rose out of the earth: it had two horns like a lamb and it spoke like a dragon. It exercises all the authority of the first beast in its presence, and makes the earth and its inhabitants worship the first beast, whose mortal wound was healed. ... [I]t deceives those who dwell on earth, bidding them make an image for the beast ... and it was allowed to give breath to the image of the beast so that the image of the beast should even speak, and to cause those who would not worship the image of the beast to be slain." — Revelations 13

Contemporary language would also speak of the manner in which the death-like suppression of the feminine has severed the head from the heart and fertilized the ground for the emergence of Machiavellian saviors.

1991, VHS, color/so, 7m, $30 Home; $90 Other

SHRINES

An homage to contemporary cultural shrines as vestiges of our forgotten need for ritual celebration of the potent, irrational forces that root our existence in the tumultuous, primordial belly of Mother Earth.

1991, VHS, color/so, 5m, $20 Home; $60 Other

TRIUMPH DER VERORDNUNG DER NEUEN WELT

A profound misunderstanding of what it means to be human has spawned a breeding ground of potential Fascism masquerading as divine revelation. The crusade has begun. A symbolic work; symbol in its original meaning as revealing the invisible which lies behind/within the visible.

1991, VHS, color/so, 7m, $30 Home; $90 Other

THE WIZARD OF OZ: A METAPHYSICAL DREAM

The schizoid landscape of a severed head encapsulated in a lunascape of phantasmal imagery desperately, but lightheartedly, trying to communicate with Mother Earth.

1992, VHS, b&w/so, 5m, $20 Home; $60 Other

1993

A Marionist video epistle to the Archbishop of Calcutta on the occasion of an aborted assassination attempt on the Blessed Virgin.

"A last ditch effort to save the masculine ego." — Hidegard of Bingen, 1123

1993, VHS, color/so, 7m, $30 Home; $90 Other

GHOST IN THE MACHINE

Painting and scratching on video with two film projectors, a battery operated fan, a human hand and arm, a wood dowel and a video camera. An eyewash inspired by Len Lye.

1993, VHS, color/so, 7m, $30 Home; $90 Other

GREAT ADVENTURE

Time/space on the tracks of a water slide. See the behind beyond.

1994, VHS, color/so, 6m, $20 Home; $60 Other

MOTHERS DAY

"A male horror film." — *Men's Health*, September 1995

"*Jurassic Park* was cotton candy ... a pussy film." — Joel Segal, *USA Today*

"A one-note joke — starring a dinosaur and a cunt — that borders on Misogyny." — Manohla Dargis, *LA Weekly*

1994, VHS, color/so, 7m, $30 Home; $90 Other

ECLIPSE

Forward to the past. A conversation with a stranger during a trip to my parents' gravesite.

1995, VHS, b&w/so, 5m, $20 Home; $60 Other

IN THE LOOKING GLASS

Exposition of the manner in which the Medical Model *under stands* human sexuality. A fireside chat. Benign power corrupts perception.

1995, VHS, color/so, 9m, $40 Home; $100 Other

UNEASY PORTRAIT

"That's him. That's the miserable son of a bitch. Look at him, he's got a crucifix for a cock. What a pussy. Lousy motherfucker. Smash his fucking head in." — Anon., 1996

"What a sad film." — High school sweetheart, date unknown

1996, VHS, b&w/so, 5m, $20 Home; $60 Other

KRACK

A shimmering portrait of Mary and Terry Cannon sliding into a Chinese torture chamber masquerading as a high culture exhibition. Meltdown 1997.

1997, VHS, color/so, 7m, $30 Home; $90 Other

GRAZING

TV culture exposed. We always knew what evil lurked within the electron beam (no motes here) etching its diabolic imagery on the PICTURE TUBE. See but can't touch. Ultimate corporeal dissociation. Desire aroused but never, never fulfilled. Virtually untouchable. The ultimate Cartesian betrayal. Think it through. Text by John Cage and Marshall McLuhan.

1998, VHS, color/so, 10m, $40 Home; $100 Other

NIGHT DREAMS

Hypnagogic images swim near surface awareness threatening to break the code of silence. No entrance. No exit. Tormented desire. Castrating fear. Seething lust destroys innocence. Why must we fall?

1998, VHS, color/so, 5m, $20 Home; $60 Other

Videotape compilations available for sale:

SIX SHORT VIDEOS BRACKETED BY TWO PORTRAITS OF A PSYCHOTIC SOOTHSAYER

Includes: THE WIZARD OF OZ: A METAPHYSICAL DREAM (1992), SHRINES (1991), GHOST IN THE MACHINE (1993), GREAT ADVENTURE (1994), 1993 (1993), ECLIPSE (1995), MOTHERS DAY (1994) and UNEASY PORTRAIT (1996)

See film descriptions above.

1992-1996, VHS, color/so, 45m, $90 Home; $250 Other

STEVE OSBORN

SLIPSTREAM

A passage through a forest, propelled by a camera.

1973, 16mm, color/si, 5m (18fps), $10

POLYPHEMUS

A camera engages the mirror that reflects it, and the resultant film becomes a meditation on its own substance.

1974, 16mm, color/si, 6m, $10

PERSEPHONE

A girl, a dog and other animals; an evocation of the myth those characters suggest.

1975, 16mm, color/si, 5m (18fps), $10

THE FATES

A single photograph, of a young child, is animated by all the things that it contains: the mechanics of the film strip that surrounds it; the texture of its grain; the range of its color; its implicit sound.

1978, 16mm, color/so, 9m, $15

FOUR FLUSH

A film in the form of a poker hand: a succession of rolls, each of which sustains the illusion of a powerful hand, until the last roll calls its own bluff.

1979, 16mm, color/si, 14m, $25

DOBBS

A requiem for a dear friend.

1980, 16mm, color/so, 5m, $10

ANTHEM

The true meaning of the Star-Spangled Banner emerges from the base paths.

16mm, color/so, 2m, $5

A CLEAN SLATE

The flotsam and jetsam of eight sunken years. Six clusters remain; the rest has gone to the bottom.

1982, 16mm, color/si, 10m, $20

THE MORROW PLOTS

The nation's oldest experimental farm.

1983, 16mm, b&w/si, 3m, $5

THE TOOLS OF IGNORANCE

The battery, as seen from the bleachers. An aerial drama in four acts, with running commentary from the heavens.

1983, 16mm, color/so, 8m, $15

THE BATTER'S BOX

Three batters box themselves into a corner, unable to hit one out of the park.

1984, 16mm, b&w/so, 7m, $15

THE MUNICIPAL GARDEN

A love story in living color.

1984, 16mm, color/si, 3m, $15

VIVIAN OSTROVSKY

MOVIE

Produced and directed by Vivian Ostrovsky. Edited by Ostrovsky and Gisele Meichler. Sound by Ostrovsky and Patrick Genet.

From Paris to Berlin, from Amsterdam to Rio, from Jerusalem to New York. With a Super 8 camera shooting only at night.

Hungarian crooners, Indian tribal chants, opera arias and an occasional samba make up the soundtrack of this "hand-held" diary.

1982, 16mm, color/so, 10m, $25

COPACABANA BEACH

Originally Super 8.

A humorous glimpse of what happens every morning on the wavy sidewalks of Copacabana Beach.

Physical fitness Brazilian style, with a dash of soccer and hints of Carmen Miranda.

Exhibition: Festival de Jeune Cinema, Hyeres; Rio de Janeiro Cinematheque; Rio de Janeiro Film Festival; Centre Pompidou, Paris; Belfort Film Festival; Clermont Ferrand Festival.

1983, 16mm, b&w/color/so, 10m, $30

U.S.S.A.

Originally Super 8.

USA + USSR or an attempt to combine both blocks together. A situation in which geopolitics loses its bearings. Filmed in Moscow, New York, Berlin.

Exhibition: Millennium, NY; Jerusalem Festival; Women's Film Festival, Montreal; Int'l Avant-Garde Festival, Paris; Osnabrück Experimental Film Festival; Berlin Int'l Film Festival.

1985, 16mm, b&w/color/so, 14m, $35

* * *

Produced and directed by Vivian Ostrovsky. Edited by Ostrovsky and Jean Pecheux. Sound by Ostrovsky and Patrick Genet.

Sarah and Paul leave their native California once a year to eat their way through France. They test the Michelin guide's recommendations for three-star ratings (the top rating) and between meals still have time to do some wine-tasting at the best cellars.

The filmmaker follows them around in a second car ....

1987, 16mm, b&w/color/so, 12m, $25

Allers-Venues

Produced and directed by Vivian Ostrovsky. Edited by Ostrovsky and Gisele Meichler. Sound by Ostrovsky and Patrick Genet.

A month in the country. In summer, a group of friends rent a house in southern France. People come and go, making their way through chickens, dogs and cats.

Playful sounds and a wacky collage of music make up the soundtrack.

1984, 16mm, b&w/color/so, 15m, $35

Eat

Produced and directed by Vivian Ostrovsky. Mix by Patrick Genet. 16mm edit by Francois Sculier.

An observation of humans' and animals' table manners as they gulp down breakfasts, lunches, cocktails and dinners in a variety of situations.

1988, 16mm, color/so, 15m, $35

James Otis

"James Otis" is not yet a pseudonym employed by a coalition of passionate dilettantes. He remains a real person, an amalgam of spirit and flesh. He loves dark chocolate, the prose of Samuel Johnson and the music of Shostakovich. He cannot abide flavored coffees, Hemingway or Richard Strauss. Acutely aware of binocular vision, at the age of seven he undertook a program of eye exercises to strengthen the facility. At eleven, meditating on numbers, he succeeded in visualizing 23 distinct points. While a teenager, Otis blindfolded himself, seeing not a photon for nine days. Shortly thereafter he began making movies.

"One of the best film artists I know." — Stan Brakhage

"I love the Otis mind and its changing manifestations in cinema. There's no telling what form it will next take. I often watch his work chin in hand, head rocking side to side and thinking, 'How unexpected. How right. And how classy.' The man's a central terminal of radical departures. He doesn't make a move without first returning to the very core of possibility. He's also one of the great post-screening speakers. Wild wit. Knowing and candid; astonishing elocution, somehow he pronounces the punctuation of his extemporaneous flights. One sees commas, semi-colons, and even asterisks indicating footnotes, dropping into place all a'glisten like perfectly machined parts. Audiences are agog, fascinated, amused, they eat him up.

"Up with Otis! My kind of filmartist." — Ken Jacobs

Ein Baum für die Engelmänner

"A Tree for the Angel-men." One tree one afternoon.

1976, 16mm, color/si, 2m (24fps), $15

Bagatelle

A Letraset composition quickly giving brief voice to varieties of synchronization. Hand made image, hand made sound.

(Play it loud. Boost the bass.)

1979, 16mm, b&w/so, 1.5m, $15

No Art of Memory

Disturbing hints of the inexplicable clear their throats in preparation for consciousness. Hand made image and sound; what you see is very nearly what you hear.

(Play it loud. Boost the bass.)

1979, 16mm, color/so, 3m, $15

Triptych

A casting up off of hands ironically employs a composition of renunciation.

"Foregone Conclusion" for the dame the world as butterfly is perceived

"Edit Synch" for the little boy down the land as crystal abstracted

"Concluding Cone" and as rainbow trout for the master pondered.

Hand made sound, hand made and lens-captured images. "Golly, I'm glad I'm not your girlfriend." — Friend of a friend upon viewing TRIPTYCH

1980, 16mm, b&w/color/so, 22m, $50

Gridrose

Computer generated. "With all the grace and flair of an elegant proof." — Carol Mickett

1981, 16mm, b&w/si, 2m (24fps), $15

Jacob's Ladder

All is inevitably one. With the golden mean as seed, the fruit is 10 sided. Not "?'s", but "?s'" in homage to Ken, who almost offhandedly wished for wheels within wheels. Breathtaking, mesmerizing, deeply satisfying.

"Geometry in service of myth? A magnificent, profound achievement! One of the ten most perfect films in the history of cinema." — Stan Brakhage

1981, 16mm, b&w/si, 4m (24fps), $15

On Your Own

Into my hands fell a 20-minute exhortation to find the right job after high school. Struck by its fierce redundancy, I undertook a distillation, editing the optical track, aiming for conversational cadence, choosing image only when silent.

"A dark, timeless, knee slapping hoot." — J.S. Matino

1981, 16mm, b&w/so, 2m, $15

Toroidal Forest

One tree per frame, each from a different place on the surface of a doughnut-shaped parametric space, cooperate to rotate continuously, slowingly from the one- to the two-dimensional. After a pause accelerating counter rotations attain an approximation of a form of infinite dimension.

1981, 16mm, b&w/si, 4m (24fps), $15

Hexes

Let's pretend that the friction between mono- and dicotyledonous forms (between, say, "lilies tulips the hyacinth" and "fruit blossoms the briar rose the passion flower" or, as here, English ivy) generates green. Partially computer generated. "What triangles do when no one is watching." — Andrzej Ehrenfeucht

1982, 16mm, color/si, 3m (24fps), $15

Deposit of Faith

How may be unknown, but attaining the goal is certain. Dichotomous branching fractals incorporate carefully shepherded randomness.

"Good Faith" Share the riches! Here's the catalog!

"Bad Faith" Microbes of our soil zip beyond Pluto?

"Justification by Faith" A leaf sings of seed forms.

"Otis's computer animations glow as none other with intelligence of form, astonishing life-likeness of movement and the deep impress of personality." — Stan Brakhage

1984, 16mm, b&w/si, 11m (24fps), $30

>From the Family of Eggs

Eggs, mountains, thistles and ultimately a glorious burning bush, pulsing to a contrapuntal samba, harboring a bit of the surrounding void, the human heart. Computer generated.

1984, 16mm, b&w/si, 8m (24fps), $24

Calypso's Cloak

Linda Messenger Distad as Calypso/Melete.

The filmmaker courts the muse of computer art. At the gods' demand Calypso grants Odysseus freedom, but gives a cloak designed to drown. The melodic constriction of Schubert's "Das Wandern" paces an emerging imposition of grid upon randomness.

1986, 16mm, color/so, 2.5m, $15

Rot Ligh

A terse alloyment of the elements shifts consciousness from subject to object. Purgation unto stillness condenses movement from through to of.

1992, 16mm, color/si, 1m (24fps), $15

Ash and Apple

Alternating between two cameras three feet apart, shooting black on each to match the image on the other, created in-camera A and B rolls for pseudo-hyper-stereoscopic view of two trees. Natural lighting cooperated.

1994, 16mm, color/si, 1.5 (24fps), $15

(Easter Blues)

A delicate window study. "Outside, spring had come to Minnesota, while in here?"

1986-1996, 16mm, color/si, 4m (24fps), $15

Upper Blue Lake

Coming to grips with landscape via pseudo-hyper-stereoscopy. Your eyes are two-and-a-half inches apart, giving viscerally felt depth to 25 feet. If your eyes were 400 feet apart, you'd see solid forms three miles distant and think your grasp extended a mile. I established pairs of viewpoints up to hundreds of feet apart and jogged between, at each shooting a few frames. Since usual depth perception is only to 25 feet, we see anything in stereo as within that distance; mountains are seen as close and, hence, small. Filming took days and days: time, too, is miniaturized; shadows creep and clouds boil. Experience land as diorama and time as summary. UPPER BLUE LAKE, although not the most successfully pseudo-stereoscopic of several such wide-eyed studies, so enthralled me with its various qualities of light and atmosphere, I persevered, for five years jogging whenever I could, 12,000 feet high in the Colorado Rockies.

1996, 16mm, color/si, 12m (24fps), $32

Vervielfältigung

"Duplication [many-making] is in as much progress as it broadens the possibilities for simplifying." — Karl Kraus

William Sheldon's crackpot body typing, based on the superficially convincing fiction of universal endo-, ecto- and mesomorphic components of the human form, gave each person three numbers from 1 to 7, one for each of these three components, interpretable as coordinates of a point in a cubic parameter space. The result of decades of obsessive recording, his Atlas of Men contained standardized pictures of 1200 individuals, obvious animation fodder. Attending to fundamental cinematic concepts of cut, shot and motion, I employed a computer to reduce Sheldon's three dimensions to the one of time. Further programs turned the coordinates of bodily form into notes, giving endomorphy, ectomorphy and mesomorphy each their own voice. Thus each point in Sheldon's parameter space implies a type of human and, by my contrivance, a frame of film and a musical chord.

1996, 16mm, b&w/so, 4m, $15

Englewood Cottonwood

Pseudo-hyper-stereoscopic view of one tree over three years. Shimmering life in flexible time, an antenna alert to whose vibrations?

1997, 16mm, color/si, 4m (24fps), $15

Observations in Natural Philosophy

Variations on a theme from "Darwin in the Galapagos." A challenge to preattentive visual processing! An alchemical reflux!

1997, 16mm, color/si, 1.5m (24fps), $15

Owen O'Toole

Born 1961, NYC. Raised, Washington, DC. 1979-1987: Boston. 1988-1992: Portland, Maine. 1993-1998: San Francisco Bay Area.

Films include: Filmer's Almanac (1988), Anti-Almanac (1989), The Flame Throwers (1989), with Alte Kinder and Schmelzdahin.

Frames for Frampton

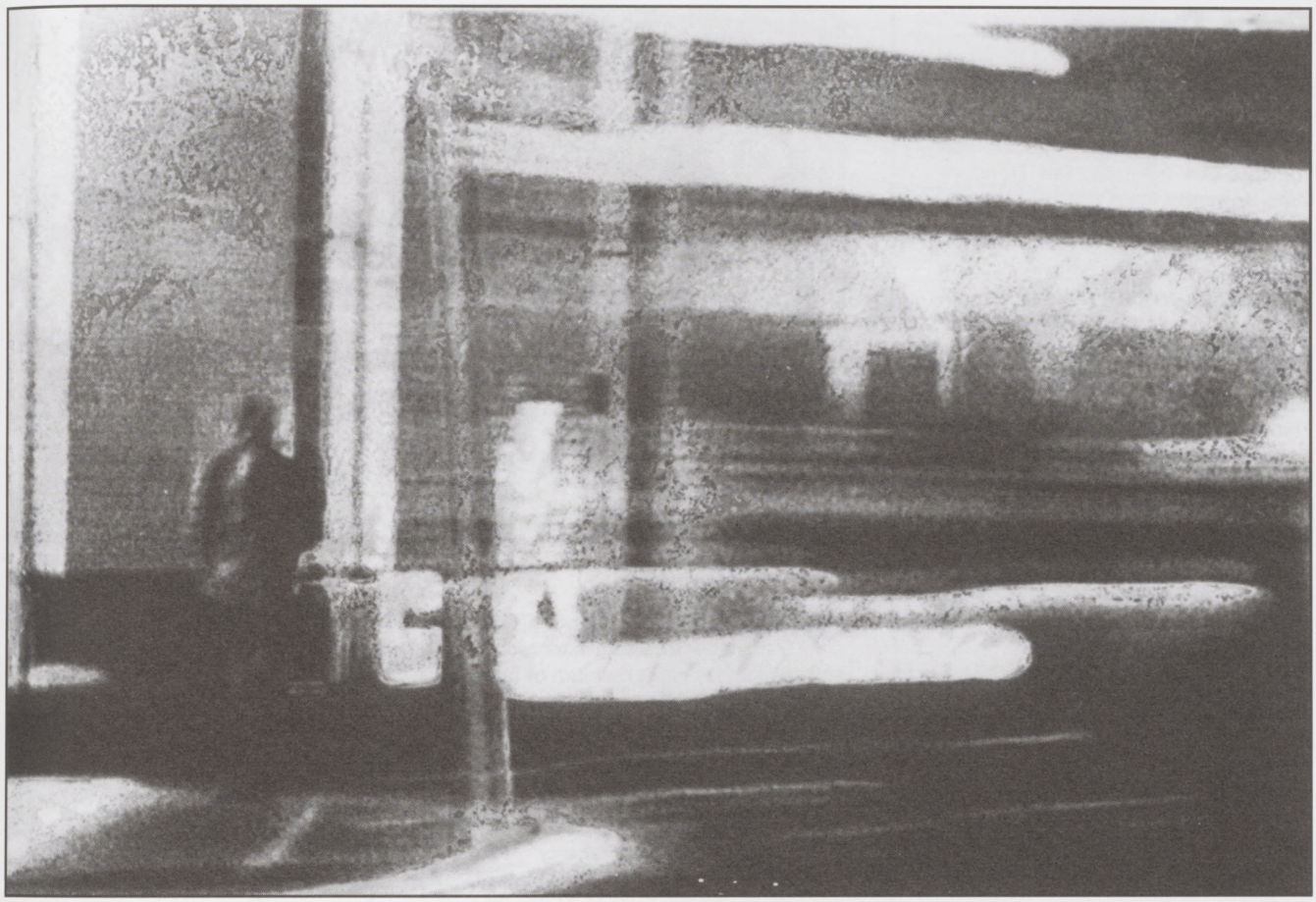
A round-trip meditation on the life and death of Hollis Frampton, as seen through one roll of Super 8 film stepprinted to 16mm.

1985, 16mm, color/so, 7m, $21

Proof of Midas and Bath Iron Works

Two short Super 8 films enlarged to 16mm. PROOF from 1985, shot at the National Cathedral in Washington, DC. BATH from 1991 in Portland, Maine. Examples of in-camera edit potential in the diary film.

1985/1991, 16mm, color/si, 7m, $21



Untitled image contributed by Carl E. Brown

FRED PADULA

Education: BA in Music; MA in Art.

Teaching Positions: University of California; University of Minnesota; San Francisco Art Institute; San Francisco State University.

Grants: American Film Institute

Awards: SF Int'l Film Festival; Chicago Film Festival; NY Film Festival; Popoli Ethnographic Festival, Italy; Festival International du Film D'Adventure Vecue, France; Filmfestival Internazionale Montagna Esplorazione, Italy; Festival Internationale du Film Alpine, Switzerland; International Bergfilme Munchen, Germany; Banff Festival of Mountain Films, Canada; Telluride Film Festival.

Collections: George Eastman House; Oakland Museum; Crocker Art Gallery; Kalamazoo Institute of Arts and State of California.

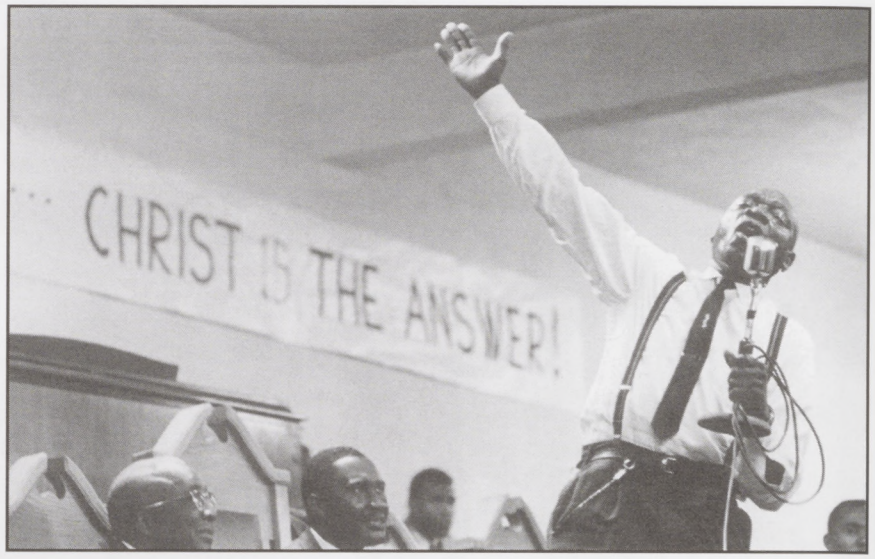
One Man Shows: SF Museum of Modern Art; DeYoung Museum, SF; George Eastman House, Rochester, NY; Museum of Modern Art, NY; Crocker Art Museum, Sacramento, CA; Kalamazoo Institute of Arts; Pacific Film Archive; Middleburry College, VT; Washington State University, Pulman; San Fernando Valley State University, CA; BBC-TV, London; University of Wisconsin, Madison; Banff Center for the Arts, Canada; Walker Art Center; SF Int'l Airport.

Personal Statement: After receiving a BA in music, I began to work in abstract color photography. In 1964 I became interested in filmmaking and continue to work in this media. During the 1970s I returned to music composition (electronic) as an outgrowth of film soundtracks. Also during the '70s, I became infatuated with flying small airplanes and from this new perspective began making aerial photographs.

Symbols and metaphors that manifest from human thought processes and their resulting actions are the subject of my work. These enigmatic symbols, created by man or nature, and the universal mystery they evoke is what lures me to explore them.

EPHESUS

Sunday night service at the Ephesian Church of God in Christ, Berkeley, California, where Elder Cleveland unwinds a roof-shaking, soul-quaking "Praise-God" sermon and Brother Hawkins and the choir (before they were the Edwin Hawkins Singers) lay down their nonstop gospel-rock holy-soul sound, with twin Hammond organs and a lot of help from everyone else, dancing, clapping, testifying and talking in tongues in one last Sunday night delirium of black America we may never see again. The church has since been torn down.



Ephesus by Fred Padula

Awards: Harold Zellerbach Award, SF Int'l Film Festival; First Prize, Foothill College Independent Film Makers' Festival.

Exhibition: Robert Flaherty Film Seminar; Popli Ethnological Film Festival, Chicago; Tours Film Festival; Melbourne Film Festival; NY Film Festival.

1965, 16mm, b&w/so, 24m, $25
VHS Sale: $25

ARTIST SPEAKS

Interview with local artist William Kaiserling, Jr. (filmmaker Jerry Mueller) who speaks of his philosophy and shows his work. A satire on both the typical television interview and that contemporary artist whose creations, methods and philosophy may or may not be nonsense. A serio/comic expression of the trouble many of us have in deciding whether much current art is serious or only a "put-on."

1966, 16mm, b&w/so, 7m, $20

TWO PHOTOGRAPHERS: WYNN BULLOCK AND IMOGEN CUNNINGHAM

This film is a dialogue between these two internationally known photographers. We see their work and hear them discuss their backgrounds, their feelings about today, their personal philosophies and their work. Above all, we get to know them personally in their own environments.

1967, 16mm, b&w/so, 29m, $25
VHS Sale: $29 Home; $49 Other

Little Jesus by Fred Padula

ANTHOLOGY OF BOATS

A comic documentary of a San Francisco State College Art Department design class that takes its homemade cardboard boats and attempts to float them in the campus swimming pool in the presence of some bewildered United States Navy officials.

1968, 16mm, b&w/so, 5m, $20

LITTLE JESUS (HIPPY HILL)

Beautiful people making vibrations with super-contemporary musical artifacts blended with aromatic-anaesthetizing gas masks dispensing *Cannabis sativa* producing arrogance of moral grandeur submerged within herds of small children and pet dogs.

1969, 16mm, b&w/so, 15m, $20

EL CAPITAN

"EL CAPITAN is a visually stunning and psychologically revealing film of four climbers' three-day trek on the face of Yosemite Valley's famed 3000-foot vertical desert, El Capitan." — Ken DeRouex, SF Museum of Modern Art

Awards: La Plagne, Trento, Les Diablerets, Munich Banff, and Telluride film festivals.

16mm, color/so, 60m, $75
VHS Sale: $39

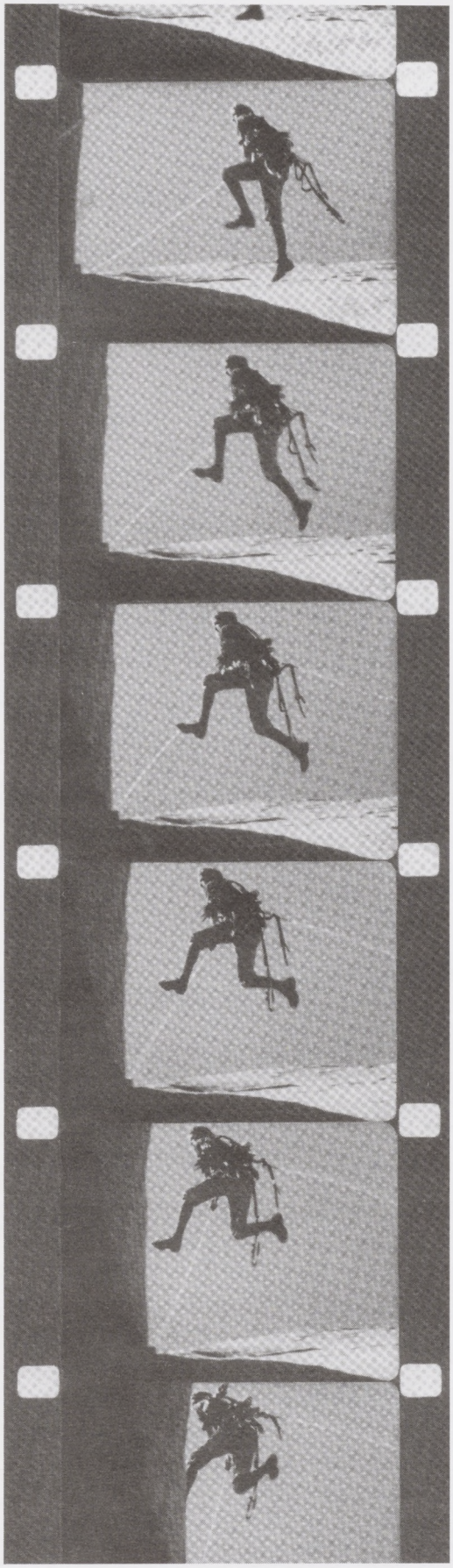
Videotape compilations for sale:

THREE FILMS BY FRED PADULA

Includes: EPHESUS, LITTLE JESUS (HIPPY HILL) and DAVID AND MY PORCH

See film descriptions above.

1965-1969, VHS, b&w/so, 31m, $29 Home; $49 Other



El Capitan by Fred Padula

TOM PALAZZOLO

AMERICA'S IN REAL TROUBLE

Tom Palazzolo's rapid-fire, seemingly spontaneous documentary style captures Chicago with pizazz. For more than ten years, Palazzolo has been delivering to us his captured visions — body builders, senior citizens, erotic parlours, weddings, deli owners, and the like — as if he had harnessed them in a cinematic butterfly net.

"The love of events that bring people together, revealing at once the absurdities and tenderness of the human comedy, plus a sharp eye for Americana, characterize and permeate the Palazzolo films." — Kevin Thomas, *The Los Angeles Times*

AMERICA'S IN REAL TROUBLE is a patriotic film with music and sound by some of the great unknowns of the past. Lots of overtones, undercurrents, innuendoes, visual similes, counterpoints, puns and contrapuntal movement. Filmed in Chicago, it covers several years of parades and civic events. If you're not moved by this film there's no hope for you.

"A stirring slice of raw Americana. I haven't been so moved since Leni Riefenstahl retired from showbiz." — John Heinz

Collection: Museum of Modern Art, NY

Exhibition: Invited to Commie Film Festival, Leipzig, East Germany

16mm, color/so, 15m, $20

THE BRIDE STRIPPED BARE

The unveiling of Chicago's five-story Picasso by Mayor Daley and the city fathers (and mothers). Symbolically the event was a marriage of the virgin Art to Politics. His honor winds up the event by publicly raping the statue. The film includes a beautiful 6'8" blonde, Mayor Daley caught with his finger stuck in his ear, and the filmmaker treed by the police, and finally a breathtaking coda, Chicago's final tribute to Picasso and his statue.

Award: Ann Arbor Film Festival and Tour

1967, 16mm, color/so, 12m, $15

CAMPAIGN

CAMPAIGN uses the neo-Roman architecture of Chicago (Coliseum, Amphitheater and Elks Temple) to build an atmosphere of institutional calm, beauty and strength. The benevolent despot, played by Mayor Daley, seen in the film crowned with a green hard hat, staves off the attempted coup of his regime by militant anarchists mistakenly publicized by the press and TV as a protest against the war and the Democratic Convention. Filmed in the streets of Chicago during the '68 Convention under actual combat conditions.

"The macing scene will take your breath away." — Hubert Humphrey

16mm, color/so, 12m, $15

HE

Some of the myth-heroes, folk personalities and superstars who have appeared in some of my past films pulsate to the rhythms of Jerry Lee Lewis, Sam the Sham and Bee Bumble and the Stingers.

The nude beach scene done in five-below weather was the first film in Chicago to exploit the beauties of the male body (and was for a time censored here). The hand-stand on an iceberg usually brings the house down. Audiences should decide for themselves if the nudity in the film justifies itself.

"Lots of fun with all kinds of people." — Scott Bartlett

Sheldon Renan liked it.

1967, 16mm, color/so, 8m, $10

LOVE IT/LEAVE IT

"LOVE IT/LEAVE IT is a raucous treatment of patriotic color, football, nudity and parades set to a refrain of 'Love It' and coalescing into Tom Palazzolo's nightmare rendition of America the Awful. It sounds the theme song of this program [at the Whitney] and gives you a pretty good start on deciding to 'Leave It.'" — Archer Winston, *New York Post*

"[A]s filmmaking it's riveting." — *The New York Times*

"A part of it looks like the kind of out-of-control patriotism ... of Desert Storm." — J. Hoberman

1972-1973, 16mm, color/so, 15m, $30

ENJOY YOURSELF — IT'S LATER THAN YOU THINK

Made with Bernie Caputo and Jeff Kreines.

"Palazzolo, Caputo and Kreines are able to look beyond the silliness of the contests the oldsters are asked to enter and the opportunism of the speeches of various politicians to discover that these old people, some of whom perform in a joyous amateur musical revue, are clearly having a pretty good time on what is possibly an all too rare outing." — Kevin Thomas, *The Los Angeles Times*

"With a title taken from the corny hit song of the '40s, ENJOY YOURSELF follows the antics of old folks as they participate in a variety of song, fun and games. There's an energetic rendition of 'Hello Dolly,' a paper-plate throwing contest, and hula dance by six women in their 70s who introduce their act by explaining that they're 'young of heart and got a lot of nerve.'" — Gene Siskel, *Chicago Tribune*

"ENJOY YOURSELF is a lovely funny documentary about an old folks day in the park, the senior citizens are rounded up for games ... and a particularly gaudy and very large red pillow is awarded by an embarrassed Lt. Governor to a man who says he's never won anything in his life and does not seem especially happy to have won such a pillow — the movie smiles about human nature." — Roger Ebert, *Chicago Sun-Times*

16mm, color/so, 20m, $25

HOT NASTY

A day at your local massage parlor (Big Bertha's) in Chicago. While talking about the hangups of their customers some of the girls act out their own. They also tell their feelings about this sort of work (one of the few "non-skilled" jobs that pay women a "decent" wage); although, like waitresses, their salaries are almost all in tips. Through all the strange tales (about their customers) we come to feel a genuine affection for the girls, and begin to realize that perhaps they are in some way sexual social workers who perform a necessary (?) service for people ... (not as well-adjusted as myself).

16mm, color/so, 15m, $20

RICKY AND ROCKY

Made with Jeff Kreines.

Ricky (Italian) and Roxann (Polish) arrive at a "surprise" wedding shower given by Ricky's side of the family. The gifts they receive are held up for the approval of the relatives (who along with the gifts steal the show from the young couple).

"Palazzolo and Kreines bring compassion and wit to their film on a lower middle class backyard wedding shower; cinema verité can be a treacherous form, lending itself to facile and often cruel distortion ....

"They respect the well-meaning spirit of the occasion and the genuine gratitude of the honored young couple, yet let us see the rich humor in social gatherings." — Kevin Thomas, *The Los Angeles Times*

Awards: Ann Arbor Film Festival; Prize from James Broughton, Bellevue Film Festival.

Exhibition: Robert Flaherty Film Seminar

16mm, color/so, 15m, $20

MR. TRI-STATE

Made with Jeff Kreines.

A record (and more) of a body building contest held in Chicago, and featuring "some of the best bodies in the Midwest." George, one of the contestants and owner of a health club, explains the why and what for, while Chuck, his friend, walks away with first place.

See what they go through and share the excitement and fulfillment of winning. "Makes all those work-outs worthwhile." A look at some people and a way of life you might otherwise never experience.

Exhibition: Ann Arbor Film Festival; Robert Flaherty Film Seminar.

16mm, color/so, 12m, $15

JERRY'S

For 29 years Jerry Meyers has screamed and yelled at the customers who came into his deli — the film attempts to explain why people keep coming back for more.

"A top award for the Fastest Camera in the Midwest. To have captured the essence of Jerry and his deli-in-action proves this filmmaker one of the few who can make the documentary a high art form, comparable to the best portraiture painting; and taking it, possibly, one step farther." — Larry Jordan, Judge

Awards: Ann Arbor Film Festival and Tour; First Prize (short film category), Bellevue Film Festival.

16mm, color/so, 9m, $15

MARQUETTE PARK

Frank Collin, the leader of the Nazi organization, has since become a name in the headlines with his attempts to march into Skokie, a predominantly Jewish suburb of Chicago. Their right to march is being tested in the Supreme Court.

"MARQUETTE PARK is a steamroller of raw cinema verité, an unsettling look at the reaction of white residents to a black march into their neighborhood, and the role played in generating hostility by local Nazi organizers. Palazzolo, a veteran Chicago filmmaker whose earlier works come as close as any to embodying a 'Chicago style' of personal documentary, and Mark Rance, a student at MIT, have shot the events of a single afternoon from behind the 'white lines' in a straight and even-handed looking fashion, without a trace of moralizing or manipulation." — Ron Epple, *Filmmakers' Newsletter*

Award: Kenyon Film Festival

Exhibition: Cannes Film Festival, 1977; Ann Arbor Film Festival; Independent Expo; Bellevue Film Festival.

1976, 16mm, color/so, 25m, $30

SNEAKIN' AND PEAKIN'

Made with Mark Rance.

We traveled to Indiana back roads to see and shoot the annual Miss Nude Universe Contest held at a "notorious" nudist camp. They wanted $15 a head at the gate so we parked down the road and crawled through the brush. Once in, we encountered truckers and hundreds of Sunday photographers straining for a shot at the contestants. Afterwards we joined the quest for stray women willing to pose. After a quick success we headed home with our catch in the can. (This film also contains shots of the Mr. Nude Trucker Contest.)

1976, 16mm, color/so, 15m, $25

I WAS A CONTESTANT AT MOTHER'S WET T-SHIRT CONTEST

I used high speed 7250 — sometimes pushed to 3200 ASA — to record three nights at Mother's, a Chicago lounge. The film is a record both of the events there and of my own presence and gradual gaining of access. The last two thirds of the film deals with what was termed the "World's Series" and consisted of winners from previous contests. The second place "loser" (there was only one prize) turns out to be the most interesting person on camera — she speaks philosophically about life as the management fondles money.

1977, 16mm, color/so, 25m, $35

LABOR DAY: EAST CHICAGO

"LABOR DAY: EAST CHICAGO is a documentary about a group of working-class Lions Club members on a holiday outing. There are overweight, doughy people in tank tops, kids in a bicycle decorating contest, a beauty pageant — a very kitschy situation, but, happily, the filmmaker isn't low enough to laugh at his subjects ...." — Ann Arbor Film Festival, *University Newspaper*

"The indisputable highlight ... is a beyond deadpan question-and-answer session between the Lions' MC and the prospective beauty queens, whose public poise and cultural conditioning are here put to the test. In these days of inflation, how do you feel about going dutch treat on a date? (She doesn't approve.) What activity should be established for young people here on the East Side? (Disco.) And so on. Palazzolo has always brought a respectful lens to bear on the most laughable and lamentable customs of Chicago's citizens, and this Labor Day cameo is no exception. ... But the real virtue of the film is its study of the ideology of beauty, East Chicago style." — B. Ruby Rich, *Chicago Reader*

Award: Ann Arbor Film Festival

1979, 16mm, color/so, 25m, $40

NONNA

A film about my grandmother, now in her 90s, as she shops, eats and talks about her life, family and the deaths of her husband and son, Joe.

1979, 16mm, color/so, 20m, $25

IT'S THIS WAY AT DEEL FORD

This film follows a film crew as they make a TV spot for a Ford new/used car dealer who (even though he is dressed in white) is not the kind of person you'd buy anything from. As the commercial is being filmed, I also turn the camera on a salesman who is trying to unload a used car on an unsuspecting woman — hoping she will buy on time so he can charge her 17% interest.

1980, 16mm, color/so, 15m, $20

MARQUETTE PARK II

"MARQUETTE PARK II trains its central gaze on the official onlooker: the media [covering the event of a march by the Chicago-based Nazi Party].

"The film's opening structure gracefully orders its priorities, giving us a flag-waving antifascist crazy, followed by Nazi clubhouse antics, displaced in turn by an emblematic TV screen in the center of the frame — a sly comment on the media identity of this event. Later there's a silent shot picturing the arrival of the press corps on the scene .... At Marquette Park, Palazzolo and Rance provide us with priceless scenes of the on-the-spot reporters in the very act of recording their stream-of-consciousness impressions. The process reeks with such schizophrenia that the credibility of on-location truth-telling will never be the same.

"The intercutting of the media's presence, the Nazi's activities, and the media reporting of the day unmistakably points up how seriously the press treated an eminently ludicrous display. The earnest, deadpan tone of the reporters and television newsmen granted an aura of historical importance to the Nazi's buffoonery. ... [The film's] high points (which are many) show the real value of documentary." — B. Ruby Rich, *Chicago Reader*

1980, 16mm, color/so, 35m, $55

Note: MARQUETTE PARK and MARQUETTE PARK II may be rented together for the price of $50.

ANDERSON/LOOSELY

We followed John Anderson and his running mate Pat Lucy as they kicked off their 1980 presidential campaign with an appearance in the Calumet City (a suburb of Chicago) Parade, where they encounter clowns, children, adults who don't know who they are and a drunken lady who has more charm than any of the candidates.

1981, 16mm, color/so, 15m, $20

CALIGARI'S CURE

My work has always depended on outside sources, whether it's an artwork from another period or people, events, and places from my own past or present. I use this material as a springboard.

Both as a student and a teacher I have spent most of my adult life in an art environment. This present work combines formative memories of Catholic school with the other half of my life — the museum and school of the Art Institute of Chicago. I have always wanted to do a remake of Robert Wiene's *The Cabinet of Dr. Caligari*, both because the film is very interesting to me in a psychological sense and to reflect my interest in art and film history.

"CALIGARI'S CURE is Tom Palazzolo's first fictional narrative film and also his first feature .... The film is a comic fantasy that presents the filmmaker's memories ... as reenacted by a cast of performance artists and friends in wildly colored, distorted sets and costumes. Palazzolo's style is playful and irreverent, incorporating and openly acknowledging a wide range of influences from cinema, art history, and contemporary American art. The subjectively distorted, expressionist sets of the original German film, for instance, have been transformed into a junky, cartoon-like, and distinctively American version that reflects Palazzolo's involvement with contemporary painting as well as with film history." — Callie Angell, New American Filmmakers Series, Whitney Museum of American Art, NY

1982, 16mm, color/so, 70m, $75
VHS Sale: $50

Note: For an additional $10 rental fee, any other film by Tom Palazzolo will be available for showing with CALIGARI'S CURE.

AT MAXWELL STREET

"Maxwell Street since the late 1800s has been the city's best site for free enterprise, flea market, black market, blues bands on the corner, watch bands up to the elbow, fresh fruit and greasy sausage, hawking and gawking. There is a steady parade of picture-takers passing stands, booths, stalls, and heaps of merchandise. They wear Nikons as jewelry. They seek icons of poverty.

"AT MAXWELL STREET demonstrates a remarkable mode of filmmaking. To let a handful of beginning students aim camera and microphones might invite a primer of errors. But Palazzolo instead achieves, with grace, an honest essay. A quality of awkwardness and improvisation comes about which fits the action indigenous to the street. Though his pedagogy may appear scattershot, Palazzolo's film is stamped with his characteristic humanism, relish of oddballs, and instinct for mysterious detail. His editing harmonizes a phenomenological grab-bag of disparate footage without homogenizing its true roughness. The music Paul Gartski created for the film is entrancing, and is an essential ingredient. The discipline Palazzolo exercises over his many sources is subtle and winning." — Bill Stamitz

Award: Ann Arbor Film Festival, 1984

1984, 16mm, color/so, 45m, $40

LILLY'S WORLD OF WAX

"The Lilly of the title had run the 'World in Wax Musee' at Coney Island for 54 years until her recent retirement. Palazzolo's original intent was to film a scheduled auction of the contents of the museum, a wonderful idea, but because the collection may be sold as a unit, the director found himself on Coney Island making a new film, and probably a better one.

"Lilly leads the camera on a tour of the museum with the lights and wires being dragged along before the eyes of the audience. The woman insists on looking into the camera as she delivers her absurd and touching stories about the figures.

"As Lilly's helpers toast her and say how much they will miss her, she admits to us that her wax figures 'made mistakes.' But, she says, 'I don't believe there is a hell. I believe we pay for our sins here on earth.'

"It is good news for those who love good films that Tom Palazzolo's latest film is one of his best." — William J. Leahy

1987, 16mm, color/so, 28m, $35
VHS Sale: $50

ADDED LESSONS

ADDED LESSONS, the sequel to Palazzolo's 1982 semi-autobiographical film, CALIGARI'S CURE, continues his self-expressionistic exploration of the psyche of his alter-ego, Francis, now a young man adrift in a hallucinatory dreamscape of painted sets. Structured as a deconstruction of the early surrealistic films of the 1920s, the film shows Francis's struggle to satisfy the contradictory demands of mother, society and his own fantasy life. The film features Chicago performance artists Carmella Rago, Jim Grigsby, Lynn Book, Liam Hayes, Jack Heilbig and many others.

"There is some wry humor in ADDED LESSONS about the place of art in urban society. There is also an interesting

examination of the quest for a spiritual marriage in a blatantly carnal world. ... Bernie Beckman's inventive sets set the proper mood." — *Chicago Sun-Times*

"Palazzolo assaults the barriers of preoccupation, complacency, common sense and good taste." — *Chicago Magazine*

16mm, b&w/color/so, 75m, $140
VHS Sale: $50

Note: ADDED LESSONS may be rented with CALIGARI'S CURE for the special price of $200.

HEY GIRLS

Based on a cartoon by Heather McAdams.

A live-action cartoon come to life, starring Heather McAdams and film students. An anti-harrassment guide for women.

"This funny look at how women can battle back at creepy guys who ogle them mixes innocence and street smarts to produce hilarious results." — Lynn Voedisch, *Chicago Sun-Times*

16mm, color/so, 5m, $10

TATTOOED LADY

I met the tattooed lady at an old amusement park in Chicago (the now destroyed Riverview Park).

"Palazzolo's camera moves from morning to night as the beautiful love story of the tattooed lady and the sword swallower unfolds. He sets the story against the humid atmosphere of the park. From a psychological point of view, this is probably the most complete and emotional of all his films." — Roger Ebert, *Chicago Sun-Times*

16mm, color/so, 14m, $30

VATICAN WORLD

Welcome to a Vatican of the future, with a very young Pope and his power-hungry assistant. The assistant has been trying to keep the Pope in the dark in regards to the lackluster image of the Catholic Church. Due to a series of eye-opening events, the Pope decides to call in (unknown to his assistant) a marketing expert to help improve the Church. The Pope becomes smarter and buys into the new ideas presented to him, such as a billboard campaign: "I Can't Believe I Ate the Whole Body of Christ." At the same time, his assistant becomes unglued and "physically" wrestles with the Pope for power. In the end, the Pope becomes a born-again marketeer! The film is directed by popular Chicago filmmaker Tom Palazzolo.

1992, 16mm, color/so, 20m, $35
VHS Sale: $14.95

THINKING OF HER

1993, 16mm, b&w/so, 4m, $15

I MARRIED A MUNCHKIN

Chicago filmmaker Tom Palazzolo's new documentary combines several of the filmmaker's longtime obsessions: the recording of the rituals and festivals that exist around the margins of popular culture, a documentation of remarkable but unrecognized Chicagoans, and the pursuit of his own unique brand of social commentary. These come together naturally in his telling of the story of the diminutive Mary Ellen St. Alban, whose vaudeville career began at the age of eleven and peaked in Hollywood in 1946 with her appearance as "Princess of the Elves" in *Three Wise Fools*. A year later she abandoned show business to marry Pernell St. Alban, best known for having played a Munchkin in *The Wizard of Oz*. The couple opened the Midget Club on Chicago's south side, which remained a well-publicized institution for 31 years.

1994, 16mm, color/so, 35m, $70

Special Packages:

SEXUAL CHICAGO

Includes: SNEAKIN' AND PEAKIN', HE, HOT NASTY and I WAS A CONTESTANT AT MOTHER'S WET T-SHIRT CONTEST

1967-1977, 16mm, color/so, 63m, $50

POLITICAL CHICAGO

Includes: AMERICA'S IN REAL TROUBLE, LOVE IT/LEAVE IT, CAMPAIGN, ANDERSON/LOOSELY and MARQUETTE PARK I

1972-1981, 16mm, color/so, 82m, $65

Videotape compilations for sale:

GAY CHICAGO: TWO FILMS

GAY PARADE—GAY FOR A DAY: The parade kicks off to wild enthusiasm and color. The filmmaker joins a float to get the participants' perspective; suddenly a group of hostile youths appear and throw an egg at the filmmaker. It hits him in a surprising place. The film ends on a high note with the rousing song "When Johnny Comes Marching Home."

COSTUMES ON REVIEW: A great gay Halloween party is marred by the appearance of a show-stealing contestant in the costume competition. Felicia the MC and creator of Chicago's very large "Costumes on Review" is forced to disqualify the wayward mystery contestant for hogging the runway, spotlight and the applause of the audience. Felicia must then face the boos of the crowd — until he turns the crowd around with a plan to support gay events, not "tear them down." It's only a partial victory, though, as the mystery contestant is given an award by the jury even after Felicia has disqualified him/her.

VHS, color/so, 45m, $50

NAKED CHICAGO: THREE FILMS

Includes: SNEAKIN' AND PEAKIN', I WAS A CONTESTANT AT MOTHER'S WET T-SHIRT CONTEST and HOT NASTY

See film descriptions above.

1975-1977, VHS, color/so, 55m, $50

PALAZZOLO'S CHICAGO

Four fun films on Chicago — the real America.

Includes: YOUR ASTRONAUTS; JERRY'S; THE TATTOOED LADY; ENJOY YOURSELF, IT'S LATER THAN YOU THINK

The astronauts visit and America fantasizes about lift off. Then we visit JERRY the screaming deli owner. Then off to the local run-down amusement park to visit THE TATTOOED LADY — who tells us her story. Finally we join an old folks' picnic run by the Democratic Machine and watch old folks have fun even in the face of insensitive political hacks.

See film descriptions above.

VHS, color/so, 60m, $50

PALAZZOLO'S UNDERGROUND SHORTS FROM THE '60S

Includes: HE, O, THE BRIDE STRIPPED BARE, LOVE IT/LEAVE IT, VENUS ADONIS, and CAMPAIGN

See film descriptions above.

1966-1973, VHS, color/so, 75m, $75

ALICE ANNE PARKER

aka Anne Severson

I CHANGE I AM THE SAME

A short, hilarious film of a woman and a man in various stages of undress — in their own and each other's clothing.

You in your clothes. Me in my clothes. You in my clothes. Me in your underpants. You in nothing. Me in your clothes. You in my underwear. Me in nothing. You in your underpants. Me in my underwear. You in nothing. Me in nothing. You in your clothes. Me in my clothes.

Exhibition: NY Film Festival; Cannes Film Festival; Toronto Int'l Women and Film Festival; American Cultural Center Women's Film Festival, Paris; Femmes et Films, Paris, 1975.

1969, 16mm, b&w/so, 40sec, $20

RIVERBODY

A continuous dissolve of 87 male and female nudes.

"The film's fascination lies with the suspense of that magic moment, halfway between two persons, when the dissolve technique produces composite figures, oftentimes hermaphroditic, that inspires awe for the mystery of the human form." — B. Ruby Rich, Chicago Art Institute

Exhibition: Ann Arbor Film Festival; Toronto Int'l Film Festival; Edinburgh Int'l Film Festival; Johns Hopkins University Human Sexuality Film Festival.

1970, 16mm, b&w/so, 7m, $25

INTRODUCTION TO HUMANITIES

My first year Humanities class at the San Francisco Art Institute steps before the camera and introduces itself one by one. This film is an appropriate complement to NEAR THE BIG CHAKRA and should be shown immediately after.

Exhibition: American Cultural Center Women's Film Festival; Buffalo Women and Film Conference.

1972, 16mm, b&w/so, 5m, $20

NEAR THE BIG CHAKRA

An unhurried view of 37 human female vaginas — ranging in age from three months to 56 years.

"Neither clinical nor leering, its strange neutrality makes it possible for the viewer to be simultaneously fascinated, repulsed, awestruck at the diversity of women's genitals, and finally, at their universality." — *Ms.* magazine

"The impression made by this film, its impact — has been enormous. ... This film is a new approach to our femininity." — Agnes Varda, *Image and Sound*

1972, 16mm, color/si, 17m, $45

ANIMALS RUNNING

A continuous stream of animals from bison to splinters of fishes.

"[A] serenely beautiful ... study of animal life in continual movement — bees swarming, birds in flight, deer running. Photographed in high-contrast black and white, ANIMALS RUNNING is like a series of engravings come to life and its sense of delicacy is heightened by what sounds like rippling xylophone sounds." — Kevin Thomas, *The Los Angeles Times*

Exhibition: National Film Theater, London; Venice Bienalle, 1974; Films by Women/Chicago 1974; Buffalo Women and Film Conference.

1974, 16mm, b&w/so, 23m, $45

THE STRUGGLE OF THE MEAT

When I was editing my last film, ANIMALS RUNNING, a collection of images grouped themselves together but refused to be included in the film. I spliced them together and put them aside. At the same time I was experimenting with sound loops, inspired by John Lilly's work with dolphin language. Briefly, he discovered that when exposed to a repeating loop in a relaxed atmosphere, a subject would begin to hear sounds or words other than those recorded. I made some loops and found that the phrase "the struggle of the meat" was a particularly evocative one.

THE STRUGGLE OF THE MEAT is a collection of accumulating images in sync with this phrase.

Produced with the assistance of the Royal Belgian Film Museum and Agfa-Gevaert.

1974, 16mm, color/so, 4m, $20

BRIAN PATRICK

TESTIMONY

This film was shot for an undergraduate thesis at the budding Ohio University Film School in Spring, 1969. It is a cinema verité portrait of a Pentecostal religious group in Athens, Ohio.

"Interviews with several of the parishioners and handheld shots of members giving public testimony in downtown Athens counter with shots of dancing, preaching and singing in the church to provide an authentic picture of these people." — Richard Blumenburg, *Critical Focus*

Awards: First Place, Ohio University Film Festival, 1971; First Place, Ohio State Film Festival, 1970; Special Mention, Esquire Student Film Festival, 1970; Third Place, Baltimore II Film Festival, 1971; Special Mention, Monterey Independent Film Festival, 1971.

Exhibition: Anthropological Film Conference, Temple University, 1970; WNET (PBS), 1971.

1969, 16mm, b&w/so, 17m, $20

HONEY/MOON

In Spring, 1970, the war protests brought the National Guard into Athens (Ohio University). I somehow found myself married and going on a honeymoon to Mexico on a three-cylinder 500cc Kawasaki. The film was shot with a Super 8 camera, enlarged to 16mm, and edited on a flat-bed. It is loosely formed around the idea of an earth journey, using the river as a structural motif. The Super 8 film gives the picture an ultra-realism associated with the home-movie aesthetic. The music from George Harrison's *Wonderwall* album seems to contribute to the magical quality of the film. The film was completed as a graduate thesis work the year we were divorced.

Award: First Place, Huntington Galleries Film Exposition, 1973

1973, 16mm, b&w/color/so, 18m, $20

On Their Honor

I discovered the Hocking Honor (prison) Camp one afternoon backpacking. The film is a cinema verité portrait of the camp with much time spent living with the men. I had to find out the hard way that prison is boring, mundane and the inmates are basically shy. In fact, it can be so boring that I was compelled to be more aggressive, directing and setting up events for the camera. I began to impose myself more and more upon the inmates, with the camera bearing down close letting them tell what got them there and what their future hopes were. A few years later, I was told that the men that were paroled at the end of the film never succeeded in staying out very long.

Awards: Special Mention, American Film Festival, NY, 1976; Special Mention, Athens Int'l Film Festival, 1975.

Exhibition: O-NET (PBS), 1975

1974, 16mm, b&w/color/so, 30m, $30

Egyptology

This film was shot during a ten-day whirlwind tour of Egypt with my mother in December, 1977. The film found its character during filming — my common preconceptions of the ancient place mixed with a strange cynicism for the reluctant Egyptian hosts. The film's structure follows the satirical aspect of a travelogue blended with the awe and inspiration of a mystical acid trip. For me, the film serves as a visualization of images reminiscent of memory. In the end, you are brought back, reminded of your enlightened experience: Now you are an Egyptologist!

Awards: Special Merit, SF Int'l Film Festival, 1979; Special Merit, Athens Int'l Film Festival, 1980; USA Film Festival, 1979.

1979, 16mm, b&w/color/so, 18m, $20

The Hideout

Not long after taking a faculty position at the University of Utah, I was asked to produce another film on prison. This film is a cinema verité portrait of the Utah State Prison. In a sense, I wanted to pick up from ON THEIR HONOR with the theme of recidivism — the revolving prison door. On the surface, the film documents the bureaucratic process in which the inmates find themselves caught. Within the rigidity of the system are the prisoners — real people trapped in their own ambivalence toward freedom and security. THE HIDEOUT shows men who repeat crimes and call prison home. Is this place a deterrent or sanctuary? *Newsday* magazine says: "May jar your preconceptions about prison."

Awards: Merit Award, Athens Int'l Film Festival. Nominated for a Rocky Mountain Emmy Award.

Exhibition: USA Film Festival, 1983; Mill Valley Film Festival, 1981; Margaret Mead Film Festival, 1982; American Museum of Natural History, NY; KUTV (NBC affiliate); WNET (PBS), NY, 1983.

1981, 16mm, color/so, 83m, $60

Dance Journal

This film is a record of the University of Utah Performing Dance Company's tour of England and Scotland. Loa Mangelson, the company director, anchors the film by reading from her private journal after the tour was completed. Since the company danced in almost every conceivable location (ocean beaches, old castles, tiny gymnasiums) on the trip, it was impossible to maintain strict continuity. I approached the filming and the editing recalling Maya Deren's earlier work on cine dance. The best parts are the individual dances juxtaposed from one landscape and location to another without breaks in moving continuity — real cinematic choreography!

Award: Second Prize, Dance on Camera Film Festival, NY

Exhibition: USA Film Festival, 1984

1983, 16mm, color/so, 30m, $30

Lyle Pearson

The Tibetan Book of the Dead

The film is based on my death according to *The Tibetan Book of the Dead* and other sources. Composite characters and time compression have been used for dramatic purposes.

1993-1998, VHS, color/so, 122m, $75 Home; $150 Other

Ahead in Paris

In France, Louis Lumière invented the motion picture and he developed the first motion picture projector. AHEAD IN PARIS combines the subjects of Lumière — city streets and everyday life — with the technique of Georges Melies. Other films have tried the same sort of thing — by Emile Cohl, Feuillade et al. — but not for some time. This is Paris, 1970, including footage shot at Nanterre, home of much student rebellion, beginning and ending in an area rebuilt from the hospital where Jean Cocteau wrote *Opium*.

16mm, color/so, 7m, $15

City Gardens

First there was animation, then claymation. Now — plantation. Will my ivy learn to play guitar? Will the lady in red (a jalapeno pepper) find her mate? I didn't exactly make this film, but one late afternoon when I wasn't completely there, my houseplants sort of did, to the music of the Northwest's premier musical group, Applied Science.

VHS, color/so, 12m, $50

Flash

A difference between black and white. My most popular film.

16mm, b&w/so, 3m, $15

Funk

In 1979 Andy Young claimed the King of Morocco would soon be deposed. He wasn't but this may be your last chance to see him, along with Kurt Waldheim and the Queen of England. A Moroccan newsreel bought in the casbah in Fez, re-edited for ten years, also features a genuinely painted desert wedding, JFK at the United Nations and an Olympics. Hindi/Arabic soundtrack. Perhaps contains some Beatles music. An international TERROR TRAIL (see below).

16mm, b&w/color/so, 10m, $20

The Grand Canary

I kept wanting to call this THE BIG CANARY, facetiously: the title is the English translation of Gran Canaria, the island south of Spain where the action takes place. It's just a little travel movie with a lot of speed. Maybe not *Land Without Bread*, but it moves.

16mm, color/so, 3m, $15

Lackluster

Credits: Lyle Pearson and Noel Clayton.

The fourth dimension on the movie screen. Abstract animation of everyday objects in lots of color. "Like a trip," said Bad Kathy.

Exhibition: Foothill Film Festival, 1968; Paris en Film Festival, 1974.

16mm, color/so, 3m, $15

Meanwhile

Two parts:

One — an intense survey of my room, in stop motion, very speedy.

Two — A more ethereal semi-encounter between a girl (Bad Kathy), a cat and a plant in the garden next door. Who's what, and what's the plant? Is it legal?

Breathing on the soundtrack enhances the mood of both sections.

Exhibition: Berkeley Experimental Film Festival, 1968
16mm, b&w/so, 3m, $15

PTERODACTYL

The most shocking, terrifying experience of your life. A pre-historical reptile invades and almost destroys the United States, particularly the Marine Corps and television.
16mm, color/so, 12m, $20

SECRET OF QUETZALCOATL

Credits: Lyle Pearson and Jerry Rodgers.

The history of civilization as seen through the eyes of the Aztec Indians. Aztec legend, the coming of Western culture and its effect upon Mexico. Mushroom ceremonies form the soundtrack.
16mm, color/so, 3m, $15

TERROR TRAIL

Edited by Lyle Pearson.

"Fantasia in C for Piano, Orchestra and Chorus," by Beethoven. Gary Cooper, William Boyd, Johnny Mack Brown, Tom Mix, Bob Steele and Syd Saylor in an ode to the old Western. Footage from old films, put together under the influence of *Marienbad*, or something else.
16mm, b&w/so, 20m, $25

Lyle Pearson, the late filmmaker

Videotape compilations for sale:

VIDEO PACKAGE I

Includes: 3 1/2 X-rated Videos: PLAY-TV, POOPEYE, THE RON RONCO SHOW and "FAMILY, FRIENDS AND NEIGHBORS" IN BELLINGHAM; 3 Unreleased Films: THE OLYMPICS (in Hindi), MOLLY DOESN'T LIVE HERE ANYMORE AND GHURDIYA (in Berber); FLASH and PTERODACTYL (filmmaker's cut); 2 New Videos: DADDY DIANETICS (in German) and MARTHA STEWART LIVING (in Spanish).
1968-1998, VHS, color/so, 122m, $75 Home; $150 Other

THREE FILMS BY LYLE PEARSON

Includes: AHEAD IN PARIS, THE GRAND CANARY and THE SECRET OF QUETZALCOATL

See film descriptions above.
VHS, color/so, 13m, $50

PHILIP PERKINS

A WINDOW

A WINDOW is an animated haiku about feeling the rain splashing onto one's face.
1975, 16mm, b&w/so, 1.5m, $8

BRIGHT

An animated film setting forth a way of viewing the universe.

"A cosmic abstraction." — Pacific Film Archive

Exhibition: Int'l New Trends in Animation, Pacific Film Archive, 1976; Portland Int'l Film Festival, 1978; Northwest Animators Collection/Touring Package, Northwest Film Study Center, 1978.
1976, 16mm, color/so, 3m, $5

TIME PASSES

"TIME PASSES is Phillip Perkins' realization of everyone's penchant for people and places. In it, personal recollections intertwine with cinematic symbols that arouse universal empathy. The scenes are by turns moody and witty, the mood not quite melancholy, the wit warm and simple. Some settings are familiar while others are mysterious and unique. Very powerful graphic land and seascapes are contained by the essence of a thousand home movies. But unlike home movies, which tend to look alike, TIME PASSES is very much Perkins' own visual thanksgiving. By skillfully tapping our memory reflex, he gives us a tour of his own recent years which we can readily understand and appreciate." — Tom Cooke, KRON-TV, San Francisco
1978, 16mm, color/si, 18m, $30

WORKS ON PAPER

An animated film.

WORKS ON PAPER is an abstract brush drawing in motion. It consists of variations on a basic theme of black ink on white paper, which presents a series of subtle changes and transformations achieving very complex effects with the simplest of means.
1978, 16mm, b&w/si, 4m, $10

SIDNEY PETERSON

Born in Oakland, California, November 15, 1905. Attended University of California, Berkeley. Newspaper reporter for *Monterey Herald* in early 1920s. Lived in Paris and Southern France in late '20s, early '30s, painting and sculpting. Married Ruth Bosley and moved back to Berkeley, California; wife died shortly thereafter. Married Bernice Van Gelder and moved to San Francisco. Ran Workshop 20 at San Francisco Art Institute after World War II. Co-founded Orbit Films with Robert Gardner in 1950 to make documentaries. Museum of Modern Art, New York City: Director of Educational Television production, 1954-1955. Moved family to Santa Fe, New Mexico where he began writing a novel. United Productions of America (UPA), Los Angeles, California: Scriptwriter for animated series on lives of historical figures, especially artists, 1955-1956. Walt Disney Productions, Los Angeles: Scriptwriter and storyboard artist for *Fantasia II* (never completed), 1957-1958. Returned to San Francisco to finish novel, *A Fly in the Pigment*, published in 1961.

Remained in San Francisco, writing and lecturing until he and his wife moved to England in the early '70s. From England they returned to live in New York City where he still resides and, until recently, has continued to write and lecture. In 1981 he made a film with Marjorie Keller, MAN IN A BUBBLE. His second wife died in 1990. He has one child, a daughter, Nora, who lives in New York City and he has one grandchild, Kevin.

THE CAGE

We were trying to say goodbye to an epoch, the one into which we had been driven in Apollinaire's "Petite Auto."

The adventures of a detached eyeball. Resources limited, content almost unlimited. Most celebrated shot: artist with head in birdcage.

"Marks the emergence of a naïve-sophisticated style." — S.P., *The Dark of the Screen*

"[Peterson is] one of the originators of the American avant-garde cinema. The five films he made in San Francisco between 1947 and 1950 have become classics; they have influenced the cinematic education of many of the best filmmakers of subsequent generations." — P. Adams Sitney

"One of the greats, a pioneer of the American experimental film .... With his sharp, proto-Funk assemblages of wild sight-gags and free associations, he celebrated those aspects of the Rene Clair and Buñuel/Dali films that were indebted to the work of Chaplin, Keaton, and Laurel and Hardy." — Walker Art Center, Minneapolis, program notes

"Peterson's films affirm the emergence of this new artist, the American experimental filmmaker." — Jon Gartenberg

1947, 16mm, b&w/si, 25m, $45

CLINIC OF STUMBLE

"A lovely, comically solemn dance film composed of superimposed images." — Vincent Canby, *The New York Times*

"It's an astonishing little dance film because the film and the ballet are indivisible — neither could exist without the other. It's not just a photographed dance. It's an organic work of art." — Joseph Gelmis, *Newsday*

1947, 16mm, color/so, 16m, $45

HORROR DREAM

1947, 16mm, color/so, 10m, $30

THE POTTED PSALM

Made with James Broughton.

"That was the greatest film we've ever seen." — a solitary couple at the premiere

1947, 16mm, b&w/si, 25m, $45

THE PETRIFIED DOG

Scrambled *Alice in Wonderland* with *brutiste* track. Pierre Schaeffer (musique concrete) threatened to sue.

"Chases within chases. A mother runs after a child. A man ... seems to be pursuing himself. A woman who has been nibbling her lipstick through half of the film is pursued by a man. The pursuit of art is represented by a painter daubing at a landscape in an empty frame." — TDOTS

1948, 16mm, b&w/so, 18m, $45

THE LEAD SHOES

"THE LEAD SHOES issued almost totally without flaw ...." — Parker Tyler

1949, 16mm, b&w/so, 18m, $45

MR. FRENHOFER AND THE MINOTAUR

Based on *Le Chef-d'Oeuvre Inconnu*, Balzac's Abstract Expressionist parable.

"... should be studied by experimental filmmakers in every detail." — Parker Tyler

"We are at the crux of Peterson's genius: his ability to formulate a new perspective and to test its implications." — P. Adams Sitney

1949, 16mm, b&w/so, 21m, $45

THE INVISIBLE MOUSTACHE OF RAOUL DUFY

1954-1955, 35mm, color/so, 8m, $30

THE DAY OF THE FOX

1956, 35mm, color/so, 8m, $30

THE MERRY-GO ROUND IN THE JUNGLE

1956, 35mm, color/so, 8m, $30

MAN IN A BUBBLE

There is a wild sound in the streets where once bells called men to prayer and choruses chanted in march time to the decibels of an infernal brimstone cacophony from which the damned in a Boschean hell sought refuge in the solitude of the philosopher's egg, the transparent bubble of the alchemical Hermetic vessel. MAN IN A BUBBLE is a short documentary about personal acoustical space in an age of intolerable noise. Some stuff their ears against the electronic smog. Others wear headphones. A few scream and very few begin to discern in the deafening uproar the emergence of a *Tondichtung* worthy of the urban primitivism which gives birth to it. The film was shot in Chicago and New York.

"Peterson has always been good on street photography, and the fragmented views of New York and Chicago have a jangling abrasive kick." — J. Hoberman, *The Village Voice*

"I think you've managed one of the happiest most hopeful visions of yr life withOUT one jot of sentimentality to spoil it. The 'dancers'/skaters, each wrapped in his or her own 'bub' is a tough weave of HARD joy ... Bravo!" — Stan Brakhage

1981, 16mm, b&w/so, 15m, $45

HOWARD PETRICK

Howard Petrick's personal history reflects his commitments to issues of civil liberties. ... [In 1965, Petrick was] arrested for selling anti-war literature without a peddler's license, he decided to test this law which had not been used for decades. However, he was drafted before the court date.

In the army, while earning top conduct and efficiency ratings, Petrick continued to speak against the war. In 1967 his arrest at Fort Hood, Texas, for organizing among GI's became a test case for the rights of military personnel to freedom of speech. The army, charging him with disloyal statements but unable to cite infractions, backed down, then started investigations of Petrick's activities. With these charges pending, and after General Westmoreland had spoken, in uniform, in favor of the war, Petrick, in uniform, addressed an anti-war conference on the subject of growing anti-war mood in the army. Petrick's defense committee appealed on civil liberties issues to a broad base and generated sufficient publicity to prevent a court-martial, but Petrick was given an undesirable discharge in 1968. He sued the government, toured nationally, speaking about his case and fund-raising. In 1971, he received an honorable discharge consistent with his military record. ...

Petrick's photographic work, mainly photojournalism, has been represented by the Nancy Palmer Agency and has appeared in publications such as the *New York Times*, *Newsweek* and *Time*.

... He received a BFA with Honors [from the San Francisco Art Institute] in 1978, one year after beginning his film, THE CASE OF THE LEGLESS VETERAN.

Petrick is a native of Edinboro, Pennsylvania, and has lived in San Francisco for the last eight years.

THE CASE OF THE LEGLESS VETERAN: JAMES KUTCHER

Here is the story of a $39-a-week clerk in the Veterans Administration who was fired in 1948 because of his membership in the Socialist Workers Party. James Kutcher, who left his legs on a WW II battlefield in San Pietro, Italy, decided to make a principled fight against the Federal Employee Loyalty Program's decision, a fight based on his right to his political beliefs. Kutcher, a member of the Party since 1938, relates the story of his ten-year case. Oral history interviews with him, and other individuals, are combined with documentation to set Kutcher's experience within a political, economic and social context — the post-WW II decade, that of deepening Cold War, and the witch hunts.

The balance of the film presents Kutcher's decision to appeal, and ensuing events: How the defense committee obtained its broad base of support, why the case dragged on for ten years. It covers further attacks .... But the climax of the case was precipitated by the 1955 government attempt to revoke Kutcher's disability pension. This event became a national disgrace, provoking such public outrage that, after eight years of closed hearings, the Loyalty Board was forced to open its doors. ...

1981, 16mm, b&w/so, 65m, $100
VHS Sale: $50

The Case of the Legless Veteran by Howard Petrick

KON PETROCHUK

ANDROS DIODE

A film about a specific place, an island, and fragments of images that serve as fragments of memory. A comparison is made between the types of images recorded after a two-year break in filming. Generally, the images break down into mystical and pragmatic.

16mm, color/so, 15m, $25

MOOMOONS

A film that is part documentary and part experimental collage as it presents information about modern technology and the processing of cows. It's more of a poetic barrage than journalistic examination of the nature of a meat-eating reality. Modern connections of lunar blood rites and technology are presented in collage sequences as well as insemination middle-men interviews and views. A film well received by Buddhists and Hindus.

1975, 16mm, color/so, 25m, $25

EXPLODED VIEWS

The comparative presentation of synch sound with multiple views of related images. Not narrative. Not experimental. Serene and refreshing.

1976, 16mm, b&w/so, 9m, $15

SITUATIONS OF DISPLACEMENT

A fictitious autobiographical science-fiction film made up of eight episodes, each of which reflects a form of displacement — physical, emotional, intellectual, psychic, spiritual. Not a narrative film, but an abstract combination of situations which should produce a final displacement of sorts.

Images that don't make sense until seen together — and then seem to! I'm always just filming things that come to me out of the blue. And then I put them together in a definite personal order, as if they are concrete facts that work as stanzas in poetry, or maybe like scientific steps of self-examination.
1977, 16mm, color/so, 15m, $20

STRIPSFILM

An experiment in multiple views of reality as seen from one space in time. Symbolic relationships can be formed from what might be considered a "cubist" influence in the making of images that work best when viewed and experienced without structured thoughts that use words in your brain.

Zip, zip, strip, strip — using simple matting technique of long strips of images that are multi-exposed in the camera.

Award: Nevada City Film Festival
1977, 16mm, color/so, 13m, $15

PARK

A pretty film about the Cleveland metropolitan parks. Using a variety of techniques such as pixilation, jump-cuts and time sequencing, this film shows people using the park and what they see as they escape from the city to nature.
1978, 16mm, color/so, 15m, $20

IF I SCRATCH, IF I WRITE

A collection of interviews, locations, art, speculations and poetry of and about poet d.a. levy, who committed suicide at the age of 26. He was a very active poet and publisher for his short life. He was well-known by poets throughout the world and is remembered by Allen Ginsberg in the film. The film is an organization of much diverse material that is made to flow like a poem reflecting levy's style and subsequent turmoil.

"The film raises questions of responsibility and freedom in America." — *San Francisco Chronicle*

"A film about poet d.a. levy that is a poem in itself." — Sinking Creek Film Celebration

Award: Sinking Creek Film & Video Festival
1982, 16mm, color/so, 55m, $70
VHS Sale: $75

PURPLE PIRATE BLUES

This work now only exists as a video work based on found footage.

A film of found "cheesecake" footage along with refilmed footage of pornography that has been hand-developed in a bucket and then spliced together with the found footage. The film is a commentary on the sadness that comes from a society that can't get beyond its immature preoccupation with the sex drive, and the use of this drive for gain that is only material, and how this stunts any greater growth of that society and its individuals. A hard film to watch because of the flicker format. Sound is on cassette, or any available soundtrack/sound/music can be used. The film is more experiment and art and an attempt at feminist statement than it is documentary.
1985, VHS, color/so, 25m, $75

TWO UNKNOWN PHOTOGRAPHERS

This film is about two sets of photographs I found in an old camera store where I worked in San Francisco's Tenderloin area. The Camera Center was very run-down and filled with dusty old photo stuff, and there were thousands of unclaimed photo-processing orders — 30 years worth — in the store's basement. Among these abandoned orders I found two bundles of tied-up pictures that were special — they were set aside as if still waiting to be picked-up. The images in these were more than just snapshots. The two bodies of work, one by a man and the other by a woman, were fascinating.

And so, since they were going to be incinerated along with the rest of the old photo-orders, I sold them to myself — I saved them — and a film about them and their makers began.

This is a long work and perhaps a tedious work if viewed in one sitting, it is meant to be viewed until it gets tiring and then put aside until curiosity makes the viewer return to it. It's a little like a long novel that is just too much to take in one sitting, but is has already created an established place where credible actions, or fantasies, take place and these have hooked the reader/viewer with questions about truth. Its length provides the needed time-space for this to happen. It's where the documentary synthesizes into other kinds of forms and experiences as it shifts from real photograph, to story, to character, to design, until finally the viewer is looking at the natures of truthful form and escapist entertainment.
VHS, color/so, 150m, $50 Home;$50 Home; $100 Other

Videotape compilations for sale:

FOUR FILMS BY KON PETROCHUK

Includes: SITUATIONS OF DISPLACEMENT, STRIPSFILM, ANDROS DIODE and ANABOLITE SEE

See film descriptions above, with the exception of ANABOLITE SEE.
1977, VHS, color/so, 60m, $75

J. LEIGHTON PIERCE

Leighton Pierce has made over 30 short impressionistic/experimental documentaries exploring the margins of memory and perception and the filmic construction of space and time. Many of his recent works focus on unsentimental close views of small events in domestic space. While always concentrating on the subtleties of sound/image relationships, these films are also visually unique as reflected in the cinematography awards these films have won.

Before concentrating on film and video, Pierce studied music composition (*musique concrete*, and jazz). Many compositional tendencies still influence his production process. Parallel to that, he also worked as a ceramist and a sculptor. Most of these films (since 1985) were made while he has been employed as Professor of Film and Video Production at the University of Iowa.

Every one of Leighton Pierce's films and videos listed in Canyon are festival award winners. For example, his two most recent films, GLASS and 50 FEET OF STRING won Best Cinematography and Best of the Fest respectively at the Ann Arbor Film Festival as well as top awards at Black Maria, Athens, Atlanta, and other national and international screenings. His work has also been screened and/or won awards at Oberhausen, Edinburgh, Marin County, New York Expo, Cinéma du Reél, Hong Kong, European Media Arts Festival, Impakt and many other festivals. Retrospectives of his work have been presented at the Museum of Modern Art, the Pacific Film Archive, Chicago Filmmakers and the San Francisco Cinematheque.

He Likes To Chop Down Trees

A film about editing, rhythm and a bit about character.

Awards: Ann Arbor Film Festival

Exhibition: Oberhausen Film Festival; Belgrade Film Festival; Ann Arbor Film Festival and Tour; NY Filmmakers' Exposition; Athens Film Festival; Bellevue Film Festival.

1980, 16mm, 3.5m, $15

He Said Without Moving

A character study showing the dissolution of the character's sense of self. The structure is based loosely on a pantoum structure in poetry.

Awards: Cash Award, Ann Arbor Film Festival; Merit Award, Athens Film Festival.

Exhibition: NY Filmmakers' Exposition

1981, 16mm, color/so, 3.5m, $15

Not Much Time

A bank robbery repeats several times, each time within a different context and from a different point of view. Is there a double-cross? Why are the passersby so calm? The audience must reconstruct the event and assume the role of detective in this mystery of narrative space.

Awards: Award for Creative Excellence, Atlanta/Image Festival, 1984; Best of Expo, NY Filmmakers' Exposition, 1983; Cash Award, Ann Arbor Film Festival, 1985; Cash Award, Sinking Creek Film & Video Festival, 1983; Cash Award, Bucks County Film Festival, 1983.

1982, 16mm, color/so, 7.5m, $15

And Sometimes the Boats Are Low

The man, the woman and their multiples share the same space at different times while being in different places at the same time, creating a paradox of existence. Sometimes they meet and sometimes they don't. Created using a multiple pass bi-pack printing technique on an Oxberry animation stand.

Awards: Athens Film Festival; SF Art Institute Film Festival; Sinking Creek Film & Video Festival; Finger Lakes Film Festival; Ann Arbor Film Festival.

1983, 16mm, color/so, 3.5m, $15

The Miracle of Change

Taking place in a laundromat, this film is an exploration of territoriality, paranoia and voyeurism. The space itself exerts an oppressive force on the characters as they strive to define and maintain their individual semi-private spaces in an essentially public place. The watched and the watcher are constantly shifting roles in a "hand-off" of the point of view.

Exhibition: Ann Arbor Tour, 1984

1984, 16mm, color/so, 6.5m, $15

These Are the Directions I Give to a Stranger

The old man circles outside, looking for water with a dousing rod; the young woman circles inside, moving through a labyrinth-like house, dimly lit, all rooms connecting. Sometimes she is a narrator, existing both outside the film space and within it. The premise for this film is based on the conflict between what is inside and what is outside. It is an exploration of the windows between imagination and reality. The woman is looking for something; the old man thinks he knows what it is.

"A brilliant film." — R.W. Rowley, Athens Film Festival juror

"Images never what they seem, and always more than that ... a unique and powerful vision." — Karen Nulf, Athens Film Festival juror

Awards: Athens Film Festival, 1985; Bucks County Film Festival, 1984.

Exhibition: Ann Arbor Film Festival, 1985; NY Filmmakers' Exposition, 1985.

1984, 16mm, color/so, 14.5m, $30

Red Swing

A film about subjective experience. This film should be viewed as one would look at a painting or listen to a symphony. A dynamically quiet mood is created by the interplay between the densely structured sound track and complex figure/ground relationships in the images. The subjective point of view of a porch swing through a partially opened door is the image to which we constantly return as the tonic, the drone that is always present but not always perceived.

Awards: Atlanta/Image Film Festival, 1987; Sinking Creek Film & Video Festival, 1987.

Exhibition: Humboldt Film Festival, 1987; Athens Film Festival, 1987.

1986, 16mm, color/so, 8m, $20

What's Left Is Wind

An elegy, this is a poetic film about the dissolution of memory — not as concrete recall of the past, but as a reconstruction and recontextualization of a fading image that is transformed through time.

Awards: Honorable Mention, Baltimore Film Festival; Best Art/Experimental, Bucks County Film Festival.

Exhibition: "Independent Focus," WNET; Experi-88, Bonn; Athens Film Festival; Ann Arbor Film Festival; Humboldt Film Festival.

1988, 16mm, color/so, 4m, $20

You Can Drive the Big Rigs

An impressionistic documentary on the small town cafes in the rural Midwest. While the cafes function as a focal point for many aspects of the rural subculture, they also reveal the limits and somewhat closed nature of that culture.

Awards: Oberhausen, Atlanta, Athens, Sinking Creek and Bucks County film festivals.

1989, 16mm, color/so, 15m, $45

Thursday

Shot between 11:00 and 1:00 over a series of Thursdays while my infant son slept, this piece has something to do with the sensory pleasure of momentary solitude in a domestic setting.

Awards: Cash Award, Sinking Creek Film & Video Festival; Cash Award, Athens Film Festival.

1991, 16mm, color/so, 4.5m, $20

Principles of Harmonic Motion

Part 1: If With Those Eyes and Ears

Part 2: No Green at Ease in the Margins

Part 3: Principles of Harmonic Motion and Epilogue — White Picket Fence

While not addressing the issue in a very overt manner, this piece has something to do with the thrilling and "awful" process of actively engaging in perception and how we oscillate between forgetting and remembering that activeness as we age. In PRINCIPLES OF HARMONIC MOTION, I take a painterly approach to the image and rely on a subtle but carefully composed stereo soundtrack to amplify the sense of physical and psychological space. The images, sounds and structure are sometimes somewhat abstract while preserving a strong grounding in representation. Before the entire piece was finished I released parts 1 and 2 separately.

Awards and Exhibition: Independent Focus, WNET; Infermental; Cash Award, Athens Film Festival; Cash Award, Great Lakes Film Festival; Osnabrück Media Arts Festival; Black Maria Film and Video Festival; Cash Award, Humboldt Film Festival; Cash Award, Charlotte Film Festival; Cash Award, Sinking Creek Film Festival.

1991, VHS, color/so, 22m, $50 Home; $150 Other

RED SHOVEL

All aspects by Leighton Pierce.

A narrow angle of a view, closely watched, on the Fourth of July.

RED SHOVEL is an impressionistic documentary focussing on a few moments in a small town along the coast of Maine on the Fourth of July (American Independence Day). The approach to image is very painterly with the simple view transformed "with Turneresque luminosity." Most of the unusual visual effect is from the careful use of a shallow depth of field and natural objects (blowing grass, bushes, etc.) to bend and twist the images into a languid sense of time. In the end the film documents a state of mind more than a particular spot. It also resonates with the ambiguous metaphoric threat of a national symbol impinging upon the child's toy.

Awards: Cash Award, Bucks County Film Festival, 1992; Kodak Cinematography Award, Sinking Creek Film & Video Festival, 1993; Juror's Award, Black Maria Film and Video Festival, 1993; Humboldt Film Festival; Cash Award, Ann Arbor Film Festival; MediaWave, Györ, Hungary, 1993; AVE Festival, The Netherlands, 1993; Osnabrück Media Arts Festival, 1993; Impakt Film Festival; First Place, Marin Film Festival, 1994.

Exhibition: American Museum of the Moving Image; National Gallery of Art; Robert Flaherty Film Seminar; included in *Grey Suit #6* (a video art magazine).

1992, 16mm, color/so, 8m, $25

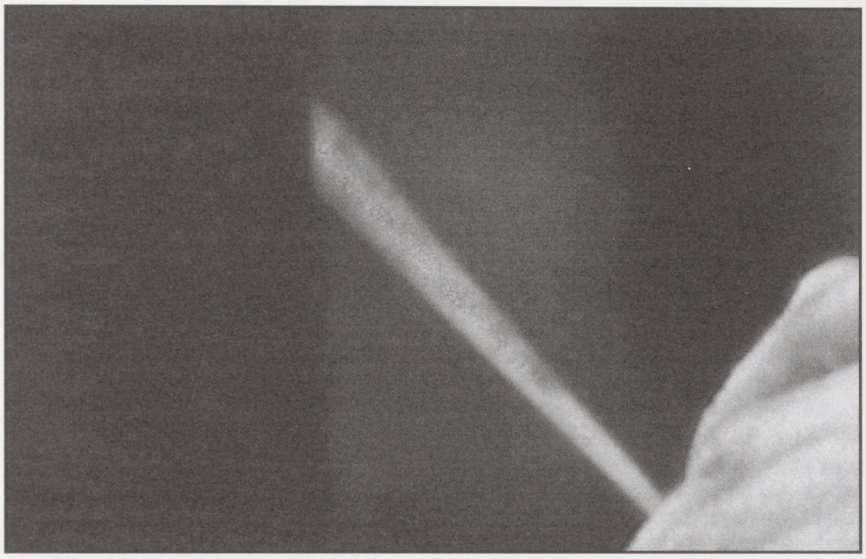
BLUE HAT

All aspects by Leighton Pierce.

An impressionistic painterly study of the work/play involved in learning simple things.

Awards: Humboldt Film Festival, 1994; Sinking Creek Film & Video Festival, 1994; Od Peculiar Cash Award, Ann Arbor Film Festival, 1994; Juror's Award, Black Maria Film and Video Festival, 1994.

1993, 16mm, color/so, 4.5m, $20



50 Feet of String by J. Leighton Pierce

50 FEET OF STRING

All aspects by Leighton Pierce.

This is a film consisting of 12 sections all dealing in some ways with the slow and subtle repeated rhythms of daily life. The approach is highly painterly and impressionistic. The pace is slow with the intention of inviting viewers (those willing to go) into a more visceral and less verbally analytical state of mind. The "action," small events like the mail arriving, the storm coming, and the grass getting mowed, are secondary to the way of perceiving those events. In many ways this film reaches back into a kind of personal memory one might recall from early childhood.

Awards: Best of Fest, Ann Arbor Film Festival, 1996; Best Experimental, Atlanta Film and Video Festival, 1996; Co-Best Experimental, Athens Film Festival, 1996; Juror's Citation, Black Maria Film and Video Festival, 1996.

Exhibition: Oberhausen Short Film Festival; Osnabrück Media Arts Festival; Image Forum, Japan; Impakt Film Festival; Robert Flaherty Film Seminar; Museum of Modern Art, NY.

1995, 16mm, color/so, 52m, $100
VHS Sale: $40 Home; $200 Other

MEMORIES OF WATER (#21, 6, 27)

All aspects by Leighton Pierce.

The partly diaristic, partly poetic pieces are the first three completed segments in a long series of films and videos. They all tend toward the meditative in their exploration of water as a perceptual nodal point in daily life.

1997, VHS, color/so, 9.5m, $35 Home; $100 Other

GLASS

All aspects by Leighton Pierce.

A not-so-still life in the backyard with children, water, fire and a few other basic elements. This is another contemplative painterly piece in Leighton Pierce's ongoing "Memories of Water" series. While the ultimate effect is intended to be poetic (and maybe even transformative), it is simultaneously a study in the laws of optics — an exploration of refraction, diffraction, diffusion, reflection and absorption.

"A window pane is a paradox of sorts, as it unifies two opposing functions. On the one hand it separates the 'inside' from the 'outside' while the two spaces still remain visually connected. Glass, like water, can also flow, and both substances also share the qualities of transparency, refraction, and reflection. It is in this last quality that 'inside' and 'outside' can merge into one image. The accompanying crystal clear soundtrack, which ranges from a groaning swing to a crackling fire, very effectively contrasts the diffuse qualities of GLASS." — from the Impakt Festival Catalogue 1998, Utrecht, The Netherlands

1998, 16mm, color/so, 7m, $25
VHS Sale: $35 Home; $75 Other

Videotape compilations for sale:

ON THE ROAD GOING THROUGH AND YOU CAN DRIVE THE BIG RIGS

While interweaving complex images, a dense stereo soundtrack and brief interviews with local people, ON THE ROAD GOING THROUGH is designed to provide a portrait of a fragment of rural life in Iowa. With traffic on the road functioning as the drone, ON THE ROAD GOING THROUGH creates a meditative, impressionistic view of a composite small town in Iowa. While actually shot in many towns, the tape implies a unified single town that is, after all, consistent with the subjects' shared concerns. The people talk about kids, dogs, traffic and storms as traffic repeatedly passes by in the background.

Awards and Exhibition: Independent Focus, WNET; Second Place, Marin Film Festival; Director's Choice, Sinking Creek Film & Video Festival; Director's Choice, Black Maria Film and Video Festival; BACA; NO-TV.

YOU CAN DRIVE THE BIG RIGS: See film description above.

1987-1989, VHS, color/so, 30m, $50 Home; $150 Other

BREATHE IN; BREATHE OUT

A collection of five films including: THURSDAY, WHAT'S LEFT IS WIND, RED SWING, AND SOMETIMES THE BOATS ARE LOW and HE LIKES TO CHOP DOWN TREES

See film descriptions above.

1980-1991, VHS, color/so, 25m, $50 Home; $150 Other

SUZAN PITT

CROCUS

"Figures and objects in [Suzan Pitt] Kraning's drawings for her animated films are meticulously detailed and set into illusionistic spaces that evoke the surreal world of Magritte's paintings — but it is clearly Kraning's world. Her film CROCUS is about the artist's family life — giving the baby a glass of water, going to bed and making love. The CROCUS drawings poetically interpret an act of love during which a wild assortment of moths, birds, flowers, and vegetables — including a huge cabbage — float through the room and out the window." — Philip Larson, curator, Walker Art Center, Minneapolis

"[T]he quality of imagination suggested by the images is individual and very lovely." — Roger Greenspun, *The New York Times*

"A charming seven-minute animated fantasy about sex and marriage and motherhood." — *Saturday Review*

"CROCUS is a sophisticated fantasy, which provides a parade of images as a man and woman make love — her style is amusing and very much her own, with many surprising and delicious touches." — P.K., *San Francisco Chronicle*

"A baroque saga of marital sex." — *The Real Paper*, Boston

1971, 16mm, color/so, 7m, $25

CELS

"Suzan Pitt [Kraning], whose childlike visions of winged creatures flitting through a bedroom was seen here two years ago in CROCUS, has in CELS offered her own answer to the Yellow Ball anthologies: as a typewriter clacks on the soundtrack, the camera seems to be tracking along a row of garage doors, each of which rolls up to reveal a different world — diced paper rain falling, paper grass, real children interacting, strange flying objects, wiggling worms, a cityscape." — Edgar Daniels, *Filmmakers Newsletter*, Ann Arbor Film Festival

"One of the truly imaginative short animated films." — Bruce Rubin, film curator, Whitney Museum of American Art, NY

"CELS is a six-minute series of vignettes made with students at Minneapolis College of Art and Design ... drawings of room-like spaces with heavy doors that trundle up and down to the sound of a typewriter. As each door opens, it reveals a partial thought in a series of film experiences: a spool unwinding, a guitar playing itself, a chase into infinity ...." — *Minneapolis Tribune*

Awards: Int'l Association of Film Animation (ASIFA-EAST), NY, 1972; Ann Arbor Film Festival, 1973.

1972, 16mm, color/so, 6m, $20

A CITY TRIP

"Ms. Kraning taught children film animation in Minneapolis — one of the films she shows was made by her young students. In its naivete lies its charm. The children provide the sound effects for racing automobiles, comments on a house on fire and dialogue for the scene of a bank robbery. It is a gem, three minutes long, called A CITY TRIP." — P.K., *San Francisco Chronicle*

Exhibition: Oberhausen Int'l Short Film Festival, 1973; New American Filmmakers Series, Whitney Museum of American Art, NY, 1974; Int'l Festival of Films by Women (MUSIDORA), Paris, 1974.

1972, 16mm, color/so, 3m, $15

JEFFERSON CIRCUS SONGS

"JEFFERSON CIRCUS SONGS alternates and sometimes combines life-size cardboard animations with live performances by children and the effect is entirely unified and delightful." — Edgar Daniels, *Filmmakers Newsletter*

"Suzan Pitt [Kraning]'s films possess an absolutely cosmic sense of patience, of things happening at their own speed and with their own logic. Made with children, JEFFERSON CIRCUS SONGS is a string of puzzling little episodes, some using cut-out animation, some featuring a pixilated cast clad in moppet wigs with stockings stretched over their faces. After its screening at the 1973 New York Filmmaker's Expo, critic Rex Reed noted that 'most of it is quite sophisticated and brilliant. It's likeable because it's perfect for what it is — a fantasy — and such things, if done well and with talent and vision, need no outside logic ... like looking into a Faberge egg.' " — Ron Epple, *Media and Methods*

Awards: Prize, NY Filmmakers' Exposition, 1973; Sinking Creek Film & Video Festival, 1974; Ann Arbor Film Festival, 1975.

Exhibition: Inside Women, Film Forum, NY, 1974; Festival de Films Americains, Centre Culturel Americain, Paris, 1974; Int'l Festival of Films by Women (MUSIDORA), Paris, 1974; New Directors/New Films, Museum of Modern Art, NY.

1973, 16mm, color/so, 20m, $45

WHITNEY COMMERCIAL

An animated film commissioned by the Whitney Museum, New York to gain support for their film program, the "New American Filmmakers Series."

"WHITNEY COMMERCIAL and the erotic CROCUS were, with FRANK FILM, the surprises from the USA. Suzan Pitt [Kraning] does very colorful, naive-looking drawings with heavy outlines. Her movements have a touch of hesitancy that makes for atmosphere and suspense." — Nino Winstock, *Graphis*, Annecy International Festival of Animated Films

Exhibition: Oberhausen Int'l Short Film Festival, 1973; Int'l Festival of Animated Films, Annecy, France, 1973; Midwest Film Festival, 1973; Int'l Festival of Animated Films, Zagreb, Yugoslavia, 1974; Int'l Festival of Films by Women (MUSIDORA), Paris, 1974; Lucca 10, Int'l Exhibition of Animated Films, Rome, 1974.

1973, 16mm, color/so, 2.5m, $15

BOWL, THEATRE, GARDEN, MARBLE GAME

Four animated anecdotes and a squeaky violin — a selection of visual surprises.

"— A line drawing of a wooden board with 30 holes. A pink hand comes into the frame and deposits marbles, slowly, one by one, in the first row of five holes, then withdraws. A moment later it returns, deposits more marbles in the next five holes, and so on. You wait for the 'catch,' the exception that will break the spell and make it all humorous in some way, but it never comes. The hand deposits the last marble and 'exits' frame right, like some profoundly unknowable god, having performed a miracle too simple to grasp.

"— A patch of ground. Suddenly asparagus-like stalks emerge and begin to wave in the wind; slowly they metamorphose into penises, still waving in the wind — A 'garden of delights.'

"The animator is Suzan Pitt [Kraning], one of the best new American filmmakers in the medium. Kraning puts the handmade quality back into animation, accepting and then exploiting all the rudeness and primitivism such an approach brings. ... The result is a phantasmagoria that grows directly out of the medium, rather than being imposed literally upon the medium from other forms, as Disney imposed fantasy from literature." — Chuck Kraemer, *The Real Paper*, Boston

1975, 16mm, color/so, 7m, $25

ASPARAGUS

This compelling portrait of the artist as a young women is a cell animation that was four years in the making. J. Hoberman in the *Village Voice* wrote, "Pitt's subject matter, a magicienne's relation to her art (daringly visualized as asparagus turns to phalluses) occasions some astonishing effects: at one point the heroine stages a 2-D Kandinsky-patterned light show for an audience of 3-D puppets. Pitt has a powerful graphic style, her cells are detailed and picture-book sumptuous. More than any other animator she has the gifts that could sustain a feature-length work." The film placed Pitt at the forefront of independent American animation artists.

1978, 16mm, color/so, 19m, $45; 35mm, $70
VHS Sale: $40 Home; $75 Other

JOY STREET

A depressed woman and her imagined counterpart, a tiny cartoon mouse, create metaphorical opposites in a luscious animated tale of despair and rescue. Two states of mind swing dangerously up and down throughout the length of JOY STREET. These opposing forces which play against each other in a series of scenes set in a moody apartment in the middle of the night, conclude in a primordial rainforest. Five years in the making, Suzan Pitt traveled throughout the rainforest of Guatemala and Mexico to paint studies for this film. Skillfully animated and set to a brilliant score performed by the Jazz Passengers with an original title song sung by Debbie Harry, JOY STREET represents the best of American independent animation.

"Vivid, intriguing, and bizarre." — Caryn James, *The New York Times*

"A dazzling new animated film by one of America's premiere animators." — Richard Pena, New York Film Festival

Awards and Exhibition (selected): Golden Globe Award, SF Int'l Film Festival, 1996; First Prize, Black Maria Film and Video Festival, 1996; London Film Festival, 1996; Sundance Film Festival, 1996.

1995, 35mm, color/so, 24m, $75
VHS Sale: $40 Home; $75 Other

DANA PLAYS

ACROSS THE BORDER

A protest to US intervention in third world countries, ACROSS THE BORDER is constructed with found images, such as live chickens being wrapped in newspaper.

Awards: First Prize, Experimental category, Santa Fe Winter Film Expo, 1983; Bronze Award, Houston Int'l Film Festival, 1983; First Prize, Experimental category, Universiade Int'l Film Festival; Cash Award, Ann Arbor Film Festival; SF Art Institute Film Festival.

Exhibition: Edinburgh Int'l Film Festival; Women in the Director's Chair Festival; WTTW, Chicago; Baltimore Int'l Film Festival; Anti-WWIII Festival; SF Bay Area Showcase, SF Int'l Film Festival; Pacific Film Archive, Berkeley; KQED-TV, San Francisco; SF Cinematheque; East Meets West, University of Southern Florida; Artists' Television Access, SF; Humboldt State University, Women's Film Festival; Pushing the Margins, Women in Experimental Film, Salt Lake City; Women of the Americas Film Video Festival; UC Theater, Berkeley; Festival of Int'l and Progressive Film and Video.

1982, 16mm, color/so, 8m, $20

VIA RIO

"VIA RIO is an ode to our human desire for relationship. The film tumbles through a series of relationships woven around one woman's narration of her parents' marriage. This woman (played by Lilian Mafra) is a fresh and fecund personality who relates the story of her mother's infidelities while sitting naked and pregnant in a garden. Interspersed around this narrative are a number of other scenes that feed the complex nature of human interaction. Interaction that is sometimes comic, sometimes lonely, but, as the very pregnant Mafra indicates — inevitably a part of life." — Frances De Vuono

Award: Cash Award and Tour, Ann Arbor Film Festival

Exhibition: SF Cinematheque; New Films '85, Koukosai Theatre; Humboldt State University, Women's Film Festival; No-Nothing Cinema; Daytona Beach Community College; Virginia Commonwealth University; Filmworks/School of Art, Kent State University; University of Wisconsin; Neighborhood Film/Video Project, Int'l House, PA; Pagoda Palace, SF.

1985, 16mm, color/so, 7m, $20

SHARDS

Parallels fragmentation and fragility through explorations that question ideas of wholeness and reconstruction in the film form.

Award: SF Art Institute Film Festival

Exhibition: SF Cinematheque; SF Arts Commission Gallery; Exploratorium, SF; Peralta College Television.

1988, 16mm, color/so, 5m, $15

RECOLLECTION

This film is about birth, death and timelessness. Stories told by my grandparents are heard as a series of images that poetically repeat and weave through the narration and ambient sounds.

1991, 16mm, color/so, 6.5m, $20

ZERO HOUR

ZERO HOUR examines the changing face of war documentation by deconstructing a 1945 US Navy-sponsored film promoting Victory Bonds that depicts WWII orphans wandering through rubble searching for food, migrating and caring for their siblings. By optically printing the WWII footage and intercutting other footage of documentation, ZERO HOUR constructs an apocalyptic reality in which the 1945 footage becomes timeless and the face of war seems to be an inherent aspect of humanity.

1992, 16mm, b&w/so, 30m, $45
VHS Sale: Inquire

LOVE STORIES MY GRANDMOTHER TELLS, PART 1

LOVE STORIES MY GRANDMOTHER TELLS, Part 1 is a portrait of Dana Plays' 90-year-old grandmother, Peggy Regler, reminiscing about her love affairs and significant relationships. Regler tells about her failed first marriage, the agreement she had to stay until the children were grown (but to see other lovers) which resulted in the true love she found with her second husband, renowned writer Gustav Regler, who later died a tragic death in India. The love affairs are historically rooted in the technological and political developments of the 20th Century and are narratively based in a complex sound/image structure.

Interludes between the stories (silent optically-printed film passages narrated with intertitles excerpted from Regler's diaries and early childhood memories) formalistically refer to early cinema. The footage in these passages is recontextualized and interwoven metaphorically throughout the text.

1994, 16mm, b&w/so, 30m, $60

Videotape compilations for sale:

SELECTED FILMS

Includes: ARROW CREEK, DON'T MEANS DO, SHARDS, VIA RIO and ACROSS THE BORDER

ARROW CREEK is a Neo-Western filmed at Crow Agency, Montana, in which the Indians are cowboys.

DON'T MEANS DO: "A picture of a simple and genuine encounter, in the light of a gentle afternoon, between the moods of child and adult." — David Heintz

SHARDS: Parallels fragmentation and fragility through explorations that question ideas of wholeness and reconstruction in the film form.

VIA RIO and ACROSS THE BORDER: See film descriptions above.

1978-1988, VHS, color/so, 35m, $35 Home; $70 Other

DANNY PLOTNICK

Super 8 kicks ass for so many reasons. The colors pop off the screen in hyper-saturated glory, the immediacy of reversal stocks allows one to work quickly, the compactness lets one edit on the kitchen table, the mag stripe sounds so good compared to that funky optical stuff. That said, I like to think my films show a variety of ways that one can push the limits of single system, sync sound, Super 8 filmmaking — that one can passionately hammer out an array of crazed, experimental narratives on a shoestring. These 16mm prints are blow-ups from Super 8, but they still retain their small gauge flavor.

My films have shown as part of the "Big As Life" 8mm retrospective at the MoMA in New York, the Old and New Masters of Super 8 program, the Ann Arbor Super 8+ Film Fest, the USA Super 8 Festival, the Super Super 8 Fest, the Splice This Super 8 Fest and plenty of non-Super 8 specific fests.

"Plotnick's strength lies in his expert capturing of the deadbeat edges of society, plus a wise-ass eye for detail." — *Shock Cinema*

SKATE WITCHES

Originally Super 8.

A gang of female Skate Boarders and their pet rats terrorize all the boy skate boarders in town.

Exhibition: Mid-Atlantic Skate & Sound Festival, 1997; Film Arts Festival, 1989; SwitchStance, SF Arts Commission exhibition, 1997.

1986, 16mm, color/so, 3m, $10

SUGARBUTTS

Originally Super 8.

A petulant comment on Art Fairs and people's butts.

1987, 16mm, color/so, 3.5m, $10

DUMBASS FROM DUNDAS

Originally Super 8.

In the middle of the Nevada desert, two lunkheads get tossed out of separate cars by their so-called friends. One guy is wearing a Twisted Sister T-shirt and one is wearing a Kiss T-shirt. They don't like each other. They have problems.

Awards: Honorable Mention, Ann Arbor S8mm Film Festival, 1989

Exhibition: Old & New Masters of Super 8 program, NYC, Germany, Austria and Italy; Australian Revelation Independent Film Festival, Melbourne, Sydney, Perth, Canberra, Adelaide, Wellington, 1997; Hawaii Underground Film Festival, 1997; Rough & Ruined Festival, Vancouver, 1996; Humboldt Int'l Film Festival, 1991; Athens Int'l Film Festival, 1990; Film Arts Festival, 1989.

1988, 16mm, color/so, 6:40m, $20

DEATH SLED II: STEEL BELTED ROMEOS

Originally Super 8.

Starring: Gary Ahuna, Chris Enright, Alison Levy, Elizabeth Rose and Ray Wilcox; Music: Ray Wilcox.

A tale of backwoods blacktop mayhem. Two dim-witted, lead-footed guidos bust through stoplight after stoplight in their turbo-charged, bad-ass, jet-black Pontiac Grand Prix until their mean machine nearly eighty-sixes another hunk of American steel. And that's just the start of it ....

A confrontation, an assault, fists and traffic violations.

"Plotnick's filmic terrain is a world of insult and outrage .... That sense of being trapped in a bummer of surrealistic dimensions gives Plotnick's films STEEL BELTED ROMEOS and PILLOW TALK their 'Life in Hell' brand of black humor." — Heather Mackey, *The San Francisco Bay Guardian*

Award: Best Experimental Film, Ann Arbor S8mm Festival, 1990; Honorable Mention, USA S8mm Film Festival, 1992.

Exhibition: Film Arts Festival, 1990; Athens Film Festival, 1990; Old & New Masters of S8mm program, NYC, 1996; Hawaii Underground Film Festival, 1997; Cinematexas Short Film Festival, 1997; Champaign-Urbana Freaky Film Festival, 1997; Mid-Atlantic Skate & Sound

Festival, 1997; Rough & Ruined Festival, Vancouver, 1996; Anti-Film Festival, Miami, 1996; Circle of Confusion Film Festival, Berlin, 1995; NY Underground Film Festival, 1995; Athens Int'l Film Festival, 1991; Film Arts Festival, 1990.

Note: Rental includes 1.5m trailer for the film.

1990, 16mm, color/so, 10m, $20

FLIP ABOUT FLIP

Originally Super 8.

A loving tribute to comic genius Flip Wilson.

Exhibition: Super Super 8 Film Festival, San Diego, 1996; Film Arts Festival, 1991.

1990, 16mm, color/so, 3.5m, $10

PILLOW TALK

Originally Super 8.

Starring: Yoli Aceves, Chris Enright, Claudia Gastaud, Alison Levy, Laura Rosow and Ray Wilcox; Music: Ray Wilcox.

An urban spaces nightmare. They're fighting downstairs, they're fucking next door, they're stealing your clothes in the laundry room and you're no better than the rest. Loquacious, lugubrious and most certainly loutish. Sorta like *Jeanne Dielman* meets "Laverne and Shirley."

Exhibition: Film Arts Festival, 1991; Montreal Int'l Festival du Jeune Cinema, 1991; Big As Life, Museum of Modern Art, NY, 1998-1999; Champaign-Urbana Freaky Film Festival, 1997; Onion City Film Festival (film trailer only), 1993.

Note: Rental includes 1.5m trailer for the film.

1991, 16mm, color/so, 18m, $40

PIPSQUEAK PfOLLIES

Originally Super 8.

A twisted tale wherein lots of little kids with metal teeth and bad ideas terrorize an unsuspecting ne'er-do-well.

At first glance, PIPSQUEAK PfOLLIES seems like a standard narrative film. However, as it unfolds, the film does not progress in a conventional linear form. Rather, the film raises certain issues regarding violence in society and children's relations with adults and examines these issues from a number of different perspectives.

Awards and Exhibition: Slamdance Festival, 1996; Banana Slug Award for Surrealism, Humboldt Film Festival, 1995; Third Prize, Marin County Short Film Festival, 1995; Atlanta Arts Festival, 1997; Olympia Film Festival, 1996; Rough & Ruined Festival, 1996; Circle of Confusion Festival, 1995; Athens Film Festival, 1995; NY Underground Film Festival, 1995; Metropolitan Film Festival, 1995; Chicago Underground Festival, 1994; Psychoanalytic Institute, Minneapolis.

1994, 16mm, b&w/color/so, $30
VHS Sale: $75

I'M NOT FASCINATING — THE MOVIE!

I'M NOT FASCINATING — THE MOVIE! chronicles the pointless shenanigans of rock 'n' roll ne'er-do-wells The Icky Boyfriends and their futile quest for rock 'n' roll stardom. Undaunted by the universal hatred of both their music and their look, the band perseveres, netting themselves a hefty major label contract. But stardom proves elusive as they descend into a world of murder, intrigue, nepotism, consumer research groups, excessive use of caffeine-laden soda pop and death. One of the most resplendent footnotes of rock 'n' roll anti-history ever to grace the silver screen.

Exhibition: Film Arts Festival, 1996; Chicago Underground Film Festival, 1996; Festival on the Lake, Oakland, 1996; Mid-Atlantic Skate & Sound Festival, 1997; Yerba Buena Center for the Arts, SF; Image, Atlanta; The Viper Room; The Knitting Factory, NYC; The Test Strip, Auckland.

1996, VHS, color/so, 50m, $30 Home; $150 Other

Videotape compilations for sale:

SMALL GAUGE SHOTGUN

This collection of Super 8 shorts includes Danny Plotnick's FLIP ABOUT FLIP (1990), DEATH SLED II: STEEL BELTED ROMEOS (1990), DUMBASS FROM DUNDAS (1988) and PILLOW TALK (1991); and Jim Sikora's TERMINAL HOTEL (1991), BRING ME THE HEAD OF GERALDO RIVERA (1988), STAGEFRIGHT CHAMELEON (1988) and LOVE, AFTER THE WALLS CLOSE IN (1991).

Only fools, prophets or visionaries would stick by, revel in and glorify a dead horse film gauge like Super 8. But that's what this tape is all about. Eschewing the high-brow aesthetic and bloated budgets of their 16, 35 and 70mm brethren, Plotnick and Sikora have managed to blast out movie-going extravaganzas that stand tall no matter what the format.

These films run the gamut from straightforward narrative to highly experimental, all the while feeding off the immediacy that remains an integral part of Super 8 filmmaking.

1988-1991, VHS, b&w/color/so, 87m, $35 Home; $125 Other

LISL PONGER

SEMIOTIC GHOSTS

SEMIOTIC GHOSTS *s'appesantit sur des images du "réel" en créant une espèce d'alchimie de l'image-mouvement.*

Passages by Lisl Ponger

Le film est langage, signe, secret (.../...). Dans mes films je réfléchis sur le problème du cadre, sur la signification du mouvement et de la lumière. Il n'y a plus d'histoire, l'histoire c'est les images.

"Je pensais que les mots étaient les images d'objets." — Harlane Lane

Source: Light Cone 1996
1991, 16mm, color/so, 18m, $72

PASSAGES

"A woman stands alone at the railing of a passenger liner and gazes into the blue. She will remember for us an arrival in New York, the walk of a young couple through Chinatown, the house boats in Shanghai and the excited children who gather round the visitor with the obscure picture machine. Beneath the pictures the sounds of distant lands can be heard and, in parallel, a montage of various memories and people unfolds. People who at some time either left or arrived in Vienna involuntarily. ... Lisl Ponger creates an imaginary map of the twentieth century on which the stories of emigration are engraved like well-worn tracks of occidental memory. The pictures, made by observant tourists, are revealed, in their tensile relationship to the soundtrack, as a post-colonial journey. A journey through exactly those countries which long ago have been shrunk together in space and time. Finally the wonderful neon signs of the 'Hotel Edison' and 'Radio City' remind one of the origins of this form of appropriation of the world, of the time of great expeditions, of Benjamin's shop-windows and passages, and of the time when technical apparatus and means of transportation fundamentally altered the perceptions of modern man." — Christa Blümlinger

"In a sensitive gestus Lisl Ponger makes clear that, where images are concerned, neither hermetic memory nor immutable innocence exist and that *found footage* art requires no artificial manipulation to make the seam between privacy and hidden political agendas visible." — Robert Buchschwenter

Source: Sixpack Films
1996, 35mm, color/so, 12m, $48

THAD POVEY

Thad Povey works in film, both "found' and "obtained" as a means to explore the peculiarities in the human animal. The things which makes our species both ridiculous and terrifying may lie between the mumbled lines and off-camera moments, or possibly it's as his 11 year-old niece Melanie once rhetorically asked, "It's just a bunch of pictures, right?" He is recipient of the 1996 Phelan Award for California-born filmmakers.

Note: THE SWEETEST SANDWICH, ON ANY GIVEN THURSDAY, and LEARNING TO SLUMP along with THINE INWARD-LOOKING EYES have been previously available as the suite of films called "I Smell the Blood of an Englishman" which is currently under reconstruction and not available.

A DIFFERENT KIND OF GREEN

Theme and editing: Thad Povey; Voice: Craigie Povey.

Gazing back at the child watching me

I glimpse a sense

of the nonsense

that defines me currently.
1989, 16mm, b&w/color/so, 6m, $20

SOMBER ACCOMODATIONS

Director: Joe Bini; Producer: Thad Povey; Conceived by: Joe Bini, Thad Povey and Joyce Johnson; Cinematography: Robert Jakubik; Musical Composition: Mark Degliantoni; Editor: Joe Bini; Production design: Thad Povey; Starring: Joe Bini, Joslyn Grieve.

The dark waters of a fountain part to reveal a hidden world within. A forlorn figure waits in a stone enclosure, trapped by the oppressive forces that surround him. In a fit of rebellion he lashes out, only to be set upon by a horde of vicious children. He collapses in exhaustion, and we find that he has a counterpart in a real place. For a brief moment, a passageway opens between the two worlds.

Awards: Golden Gate Special Jury Award; Humboldt Film Festival, Emerging Filmmaker.

Exhibition: Denver Int'l Film Festival; NY Filmmakers' Exposition; SF Int'l Film Festival; Humboldt Film Festival; Ann Arbor Film Festival.
1990, 16mm, b&w/so, 14.5m, $40

MEDIA DARLING

Directed and edited by Thad Povey. Music: Mark Degliantoni; Camera: Robert Jakubik; Starring: Todd Curtis, Mark Neebling.

A macabre post-quake reflection on the American Media Machine as vampires in search of a bloody soundbite.
1991, 16mm, b&w/so, 8m, $25

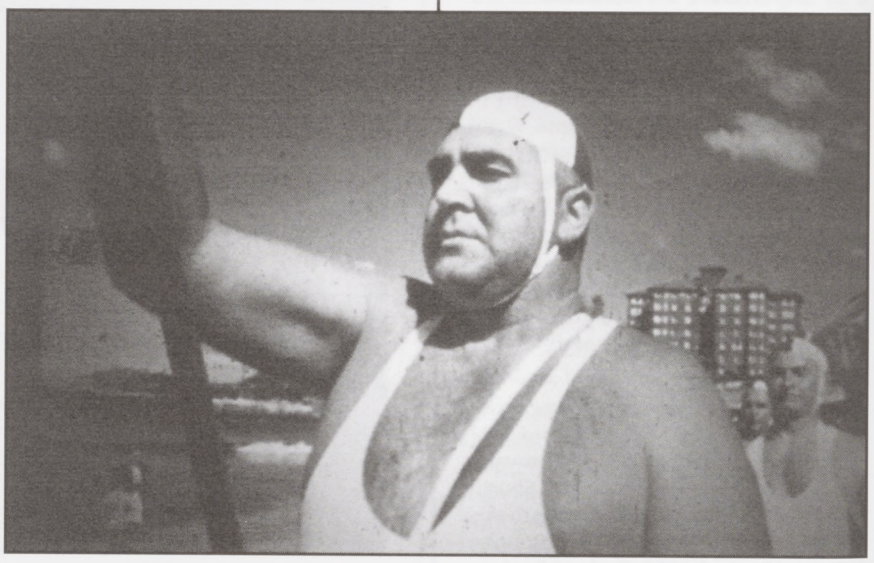
THINE INWARD-LOOKING EYES

Relax. Take a deep breath.

Award: Will Hindle Award, Onion City Film Festival, Chicago, 1994
1993, 16mm, color/so, 2m, $10

AHEM

Popcorn, Chase sequence. Special effects. Two sex scenes. The film has got it all (without the burden of a camera).
1994, 16mm, color/so, 2.5m, $8



On Any Given Thursday by Thad Povey

Thine Inward-Looking Eyes by Thad Povey

DUERMETE NIÑITA

A lullaby for a grandmother on the first birthday of her second century.

1994, 16mm, color/so, 6m, $20

THE SWEETEST SANDWICH

Music by Soul Coughing.

Dry and crusty on the ends, full of chicken, tomatoes, honey, and corn in the middle. Kinda Neo-Norman Rockwell.

1995, 16mm, color/so, 5m, $25

UNDER A BROAD GRAY SKY (SOUS UN GRAND CIEL GRIS)

Light and time shift and slow during the reading of a poem by Baudelaire and a mundane moment in an ordinary day is briefly transformed.

1996, 16mm, color/so, 5m, $25

LEARNING TO SLUMP

An info-tone-poem. A character study composed at the tomb of the unknown failure. Featuring a lead character described visually by Alfonso Alvarez as "Eric Idle on the set of *Meshes of the Afternoon*."

1997, 16mm, color/so, 5m, $25

ON ANY GIVEN THURSDAY

Kind of a David and Goliath situation, where they're very big, very tall, very muscular, oh and before we go any further, can any of you tell me what the word "direction" means?

Awards: Second Place, Golden Shower Video Festival, San Antonio, TX, 1998; Honorable Mention, Onion City Film Festival, 1998.

1997, 16mm, color/so, 7m, $30

THE STORY OF AARGH-X (PART ONE)

A wild man, raised by wolves. A woman of adventure, betrayed by fame. A time of worldwide unrest. Some spark will set off the powderkeg and no-one will ever be the same again.

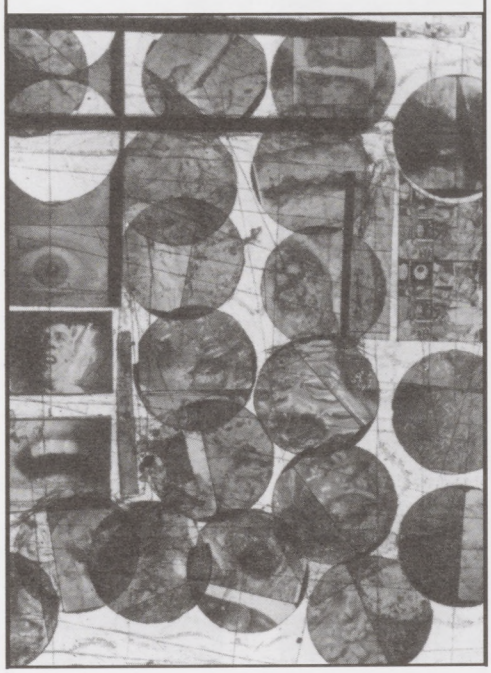
1997, 16mm, color/so, 4m, $20

STRANGE THING

Music by Soul Coughing.

In the wrong place at the wrong time, a thumbtack finds itself stuck in the sole of Death's boot stalking the streets of Paris.

1998, 16mm, b&w/color/so, 7m, $30



Meat by Luther Price

LUTHER PRICE

Memory, Possession, Truth, Language, Solitude, Cigarettes, Suicide and Trust. Disorder, Reconstruction, Out takes and tape. Pin hole, Retrospective, Performance and Velvet ... Obsession, Creation, Addiction, Introverted, Reflection, Moving Element ... Subject Matter, Day Dreams, Sailors and Anger, Failure, Remorse ... Permanent Desire, Documentation, Lip Synch, Animation ... Static, Procrastination, Dissolve and Fade. Distortion, HomoErotic Collaboration. Habitat, Transformation, Hieroglyphic, Consideration ... Liquid and Fat ... One Track Minded Mental Block. Unresolved Reality, Ordinary Restriction. Volatile Combination, Desire, Presentation Meaningless Evidence, Situation Imagination and Dream ... Pigment, Punch Holes, Ashes and Swirl ... Soundtracks, Pealing, Ribbons Twirl, Maggots and Pink. Comas and Cameras, Liquid Vignette ... Juxtaposition, Frame Line, 500 Watts ... Cerebral Hemorrhage, Head Vomit, Project ... Make Believe Glamour, Glitter and Tonic, A Time Sorted Occasion, A Pleasant Worth While Episode, A Relaxed Flabby Eyelid ... A Silver Funeral ... and Birthday Cake.

SODOM

SODOM is viscerally graphic and disturbing through its hypnotic mirage of human fragment absorbed in mutilation.

Based on the biblical story, SODOM recreates this destruction through an editing style that lends itself to a kind of organic image breakdown, creating a collage of moving image.

1989, S8mm, color/so, 21m (18fps), $40

CLOWN

1991, S8mm, color/so, 13m, $35

MEAT

Includes: MEAT (originally shot on Super 8) and MEAT, a two-hour live performance.

MEAT is viscerally consuming in its sterile, antiseptic and static giving over of the flesh. Poked, prodded, pinched and disgraced, the humiliated body is sacrificed and the metamorphosis begins ... the fly becomes the shit ... the maggot becomes the bone ... the bone becomes the food ... the food becomes shit and the body becomes the wound ... the institution becomes teeth ... throat and stomach.

Note: Both one-hour film (on VHS) and two-hour live performance (two VHS tape set) are available.

1992, VHS, color/so, 60m, $60; 120m (two tape set), $50

BOTTLE CAN

If I lived a thousand years ago
I'd probably be running half naked
in the scorching sun
over jagged rocks
ripping open the bottoms of my feet
and tearing off my toes.

Blood-curdling screams behind me
A tribe of men chasing me
If they caught me
they'd probably chop my head off

If I lived two thousand years ago
I'd walk for months through the desert sand
with no food or water
I'd be OK until someone came by
and chopped my head off

If I lived three thousand years ago
In France, Italy, Texas, or Japan
I'd probably be so cold and small
if somebody ever found me
they'd definitely cut off my head

If I lived four thousand years ago
and hid long enough I'd be OK
as long as I talked to myself out loud
and scribbled something on a wall
every once in awhile
No one would chop my head off then
and I would be safe
as long as I hid long enough

If I lived five thousand years ago
I'd probably still be hiding ...

If I lived six thousand years ago
I don't know what I'd be doing

If I lived seven thousand years ago from now
I'd probably be taking a quiet walk
across Lake Michigan
until somebody decided it would be a good idea
to cut off my head

1993, S8mm, color/so, 20m (18fps), $35

CLOWN PART II: SCARY TRANSFORMATIONS

Live performance.

A two-hour performance featuring The Fuck it Suck it Clown, as well as other incarnations. The performance took place at Total Mobile Home in San Francisco, an intimate film and performance space run by Rebecca Barten and David Sherman.

They invited me to show film but since I'd be in San Francisco for Halloween, I decided to do it up. Film alone wasn't going to do it for me. I needed to be part of it .... Spent most of my time collecting stuff and creating the space, then transforming myself. ... it got a little messy towards the end. But it was sexy and I and I had a good time. I continued to make clown films but the mask to The Fuck it Suck it Clown is beginning to melt like rubber sometimes does.

1994, VHS, color/so, 120m, $50

Clown by Luther Price

ERRUPTION ERRECTION

finger up the nose
pimple-faced boy
icons
hard-ons
fancy time
fancy day
joyous moment
bowel movement
snot
santa
sister mother
girlfriend's brother
a bend-over day
a strong holy rock
a rock on
a plunger
a butter fly
a noisy napper
cum towel
a lipsinker lisper
a beam of light
a reserrection
big errection
a sissy spanking
heaven above
belly button buzz

1994, S8mm, color/so, 10m, $25

JELLYFISH SANDWICH

Why are you so stupid ... and what are you trying to say
I had a horrible dream that a big big elephant walked on a piece of cake
and fell through it like quicksand
and disappeared
all that was left was a big floppy gray earlobe
Someone with a small head and tiny body stuck a note in it
then it sank into the cake too.
I remember running upside down
snagging my entire body against a screen of thread.
I could hear silver songs of red white and blue
and some guy walked by with a nice chunk of butt
wearing flesh-colored bikini underwear
I pulled them down and his ass was purple.
Half the street I was standing on blew up.
The birds in the sky made sounds like upset stomach
and feathers fell hard on the top of my head.
I squint my eyes for a second but nothing changed.
Too many people had party on same day ...

1994, S8mm, color/so, 17m (18fps), $35

RUN

Woke up walking alone from a dream toward a translucent sky
a run day ... The edge electric against infinity revealed everything
it was the moment before I was born
the moment before I died
I was pressed between glass
I could see myself walking past
I could see my eye looking at my eye
I was standing someplace far away
looking at myself
pressed between glass
I looked like I was moving but it was more like the way a worm
pushes into itself to get to wherever it goes
I could slip through those spaces and rest for awhile
then distribute everything I am and all that I was
but I panicked
I continued to push
my body into itself
I woke pressed between
glass
I thought I was walking
I saw myself walking
I could see my eye
looking at my eye
and the place where I died
when I was born

1994, S8mm, color/so, 13m (18fps), $35

A.

Roses and Red, Blood is Black.

A hazardously narrative B&W film made in Super 8 and accompanied by a scratchy and somewhat elegant musical soundtrack.

A. is a relentlessly rancid alcoholic and drug-induced journey through which Edie, a washed-up and broken movie starlet finds herself alone and ugly with only glittering memories of her silver past.

Note: Two 600 foot reels at 18fps with two audio cassette tapes. Sound starts with image.
1995, S8mm, b&w/sound on cassette tape, 60m (18fps), $80

Me Gut No Dog Dog

Originally Super 8.

Fall of 1967, I was on my way to the first day of pre-kindergarten in my father's white Pontiac convertible. The top was down and my mother's kerchief was blowing in my face. I sat in the back seat crying I didn't want to go. I'd rather be playing tent in my room. It was very traumatic. But when we got to the school, my mother turned around and said "Oh Daddy he doesn't have to go .... He's going to have to go to Vietnam some day ..." so we went for ice cream instead.

Me Gut No Dog Dog by Luther Price

But as I Sucked up the tears from my face and wiped my nose, I counted on my fingers how many years it would be before I had to go to war. My mother also used to say ... "Finish your plate ... there are starving children in Cambodia ...." I missed Vietnam, but it was always there.

1995, VHS, color/so, 42m, $69

A. by Luther Price

JOANNA PRIESTLEY

Joanna Priestley is an experimental filmmaker who has produced, directed and animated 13 films. She has received three individual artist's fellowships from the National Endowment for the Arts, as well as fellowships from the American Film Institute, the MacDowell Colony and the Djerassi Foundation. Her films have received top honors at over 80 film festivals. Ms. Priestly has taught cinema history and animation at the Northwest Film Center, Oregon Art Institute and Volda College in Norway and has presented workshops in Germany and throughout the USA. She was co-founder and director of FILMA: Women's Film Forum, Regional Coordinator of the Northwest Film Center and Founding President for ASIFA Northwest.

THE RUBBER STAMP FILM

Produced, directed and animated by Joanna Priestley. Sound by R. Dennis Wiancko.

"An imaginative, witty and energetic film. The images are all made from new and old rubber stamps which combine, entangle and collide at a rapid and joyous pace. A hundred little stories are told as the images zip by to a collaged soundtrack of voices and musical fragments. Pure delight!" — Melinda Ward, Walker Art Center

Awards and Exhibition: First Place, NY Independent Filmmakers Expo; Golden Reel Award, Motion Picture Sound Editors; First Place, Northwest Film and Video Festival; Telluride Film Festival; Chicago Int'l Film Festival; Canadian Int'l Animation Festival.

1983, 16mm, color/so, 7m, $40

THE DANCING BULRUSHES

Sand animation. Produced, directed and animated by Joanna Priestley and Joan Gratz. Music by Miroslav Tadic. Written by Barry Lopez. Narrated by Fran Bennett.

THE DANCING BULRUSHES is based on a traditional Ojibwa tale about coyote, the trickster. The film was created frame by frame, directly under the camera, by moving sand on a piece of back-lit plexiglass.

Awards and Exhibition: Special Judges Award for New Animation Talent, USA Film Festival; Cash Award, Sinking Creek Film & Video Festival; Third Place, FOCUS Film Festival; Athens Int'l Film Festival; LA Int'l Animation Celebration; San Francisco Int'l Film Festival.

1985, 16mm, b&w/so, 5m, $40

She-Bop by Joanna Priestly

VOICES

Produced, directed and animated by Joanna Priestley. Sound by R. Dennis Wiancko.

VOICES is a humorous exploration of the fears we share: fear of the dark, of monsters, of aging, of being overweight and of global destruction.

"Priestley gets across a series of personal phobias in a refreshing and humorous fashion ... we get a superb, contemporary animated film with salutes to historical cartoon figures scattered throughout. Delightful!" — Marv Newland, Northwest Film and Video Festival (Best of Festival)

Awards and Exhibition: First Place, Nat'l Independent Film Competition; First Place, Nat'l Educational Film Festival; Bronze Hugo Award, Chicago Int'l Film Festival; First Place, Tel Aviv Int'l Film Festival; New Directors Series: Film Society of Lincoln Center; Best of Festival, Big Muddy Film Festival.

1985, 16mm, color/so, 4m, $40

JADE LEAF

Computer animation. Produced, directed and animated by Joanna Priestley. Music by Howard Richman.

"Priestley's abstract, moving painting has a wonderful graphic flow, not completely geometric yet not completely organic." — Phil Borsos

Awards and Exhibition: First Place, Northwest Film and Video Festival; Computer Animation Conference, Oregon School of Arts and Crafts.

1985, 16mm, color/so, 5m, $40

CANDYJAM

Puppets, drawings and object animation. Produced and directed by Joanna Priestley and Joan Gratz. Music by Dave Storrs. Animated by David Anderson, Karen Aqua, Craig Bartlett, Elizabeth Buttler, Paul Driessen, Tom Gasek, Joan Gratz, Marv Newland, Christine Panushka and Joanna Priestley.

CANDYJAM is a whimsical, entertaining, animated collaboration by 10 animators from four countries. Each person created a segment of the film, using candy in their composition.

Awards and Exhibition: First Prize, Black Maria Film and Video Festival; Honorable Mention, National Independent Film and Video Competition; Certificate of Merit, Chicago Int'l Film Festival; Cash Award, Sinking Creek Film & Video Festival; Honorable Mention, Northwest Film and Video Festival; Zagreb Int'l Animation Festival.

1988, 16mm, color/so, 7m, $40

SHE-BOP

Color, drawings and puppet animation. Produced, directed and animated by Joanna Priestley. Music by Dave Storrs. Written by Carolyn Myers. Narration by Carolyn Lochert Curtis.

SHE-BOP is a powerful, mythic poem about women and spirit. It looks at how our human foibles and experiments can co-exist with our striving to learn and grow.

Awards and Exhibition: Grand Prix, Bucks County Film Festival; Special Jury Award, SF Int'l Film Festival; Director's Choice Award, Black Maria Film and

All My Relations by Joanna Priestly

Video Festival; Special Merit Award, Nat;l Educational Film Festival; First Prize, Northwest Film and Video Festival; Honorable Mention, Cinanima Int'l Animation Festival.

1988, 16mm, color/so, 8m, $45

All My Relations

Produced, directed and animated by Joanna Priestley. Voices by Scott Parker and Victoria Parker. Sound by J. Priestley.

ALL MY RELATIONS satirizes the pitfalls of romance, from marriage, childbirth and upward mobility to the disintegration of a relationship. With a soundtrack by two improvisational comedians, metamorphosing forms represent ever changing feelings. This comedy-of-errors is framed by a series of assemblages which reinforce the message implied in its archetypal characters whose lives, loves and dilemmas are familiar to many who have bought into The American Dream.

Awards and Exhibition: Jury Award for Excellence, Black Maria Film and Video Festival; Best of Festival, Big Muddy Film Festival; Red Ribbon Award, American Film & Video Festival; Grand Prix, Bucks County Film Festival; Honorable Mention, Athens Int'l Film and Video Competition; NY Film Festival.

1990, 16mm, color/so, 5m, $40

After the Fall

Drawings shot on the animation stand and in outdoor environments. Produced, directed and animated by Joanna Priestley. Music composed and produced by Billy Oskay and Cal Scott.

AFTER THE FALL is a stylish look at the isolation of the modern male. After much frustration, he eventually learns to plant the seed of desire from his heart and finds community. Some drawings are shot on a plexiglass sheet at a fast food restaurant, garbage dump and flower farm.

Awards and Exhibition: Grand Prix, Nat'l Independent Film Competition; First Prize, Athens Film and Video Festival; NY Film Festival; First Prize, Northwest Film and Video Festival; Cash Award, Sinking Creek Film & Video Festival; Juror's Award, Black Maria Film and Video Festival; Bombay Int'l Film Festival; SF Int'l Film Festival.

1991, 16mm, color/so, 6m, $40

Pro and Con

Produced and directed by Joanna Priestley and Joan Gratz. Sound produced by Lance Limbocker and Chel White. Music by Chel White. Narrated by Lt. Janice Inman and Allen Nause.

PRO AND CON is an animated film about life in prison. It is a powerful, emotional and sometimes humorous look at the daily life of an African American female corrections officer, taken from interviews with Lt. Janice Inman, and a white male inmate, written by Jeff Green. Techniques include 2-D puppets, drawings, object and cel animation and clay painting.

Awards and Exhibition: Director's Choice Award, Black Maria Film Festival; Golden Eagle, CINE Film Festival; Worldfest Gold Award, Worldfest Charleston; USA Film Festival; Annecy Int'l Animation Festival; Honorable Mention, Columbus Film Festival.

1993, 16mm, color/so, 9m, $50

Grown Up

Drawings, hands, torn paper. Produced and directed by Joanna Priestley. Sound produced by Lance Limbocker. Music by Stever Christopherson and Warren Rand. Written by Barbara Carnegie and Joanna Priestley.

"Everybody from Germaine Greer to Gloria Steinem to Betty Friedan are writing about aging, but what about middle aging? Priestley does a brilliant job of reclaiming 40, and believe me, I have a vested interest in this subject. An animation that just might make twenty-somethings wish they were older." —B. Ruby Rich

Awards and Exhibition: Gold Award, Worldfest Houston; Director's Citation Award, Black Maria Film and Video Festival; NY Film Festival; First Prize, Marin Film Festival; Telluride Film Festival; First Prize, Northwest Film and Video Festival; USA Film Festival; Stuttgart Int'l Animation Festival; SF Int'l Film Festival.

1994, 16mm, color/so, 7m, $40

HAND HELD

Drawn animation and hands. Produced and directed by Joanna Priestley. Sound produced and composed by Richard Green and Joe Finetti. Soundtrack performed by The Bobs: Joe Finetti, Richard Green, Janie Scott and Matthew Stull. Sound effects by Jaime Haggerty.

HAND HELD is about the nature of oppression and community spirit. The soundtrack is composed and performed by the internationally famous acappella group The Bobs. The animation, made with ink, watercolor and pastels on index cards, was shot while being held in real peoples' hands, paws and claws.

Awards and Exhibition: Director's Citation Award, Black Maria Film and Video Festival; First Prize, Marin Film Festival; First Prize, Northwest Film and Video Festival; Honorable Mention, Humboldt Film Festival; Stuttgart Int'l Animation Festival; Honorable Mention, Medicine Wheel Animation Festival; Leipzig Int'l Film Festival; Schorndorf Int'l Cartoon Festival.

1995, 16mm, color/so, 7m, $40

UTOPIA PARKWAY

Drawings, replacement sculptures, objects. Produced and directed by Joanna Priestley. Sound design and music by Jaime Haggerty. Art Director: Paul Harrod; Directors of Photography: Charles Rehwalt and David Trappe. Edited by Chris Willging and Joanna Priestley.

"A writhing world of vibrant color and capricious shape, UTOPIA PARKWAY combines delicate illustration with luminous sculptures to convey the transformative magic of Joseph Cornell's box sculptures." — Dale Basye

Awards and Exhibition: Golden Gate Award, SF Int'l Film Festival; Best of Festival Award, Big Muddy Film Festival; Best of the World Program, Fantoche Int'l Festival for Animated Films; Judge's Award, Northwest Film and Video Festival; Director's Choice Award, Black Maria Film and Video Festival; Finalist, USA Film Festival; Annecy Int'l Animation Festival; Zagreb World Festival of Animated Films; Hiroshima Int'l Animation Festival.

1997, VHS, color/so, 5m , $40

Utopia Parkway by Joanna Priestly

CHARLOTTE PRYCE

X

A dirge. A dance. A portrait of stillness and silence disturbed by the urgency of sadness. The film is composed of paintings from the Northern Renaissance collaged and combined with hand-painted, hand-processed and optically manipulated images.

1988, 16mm, color/so, 6m, $20

WHY AND COLD POLISHED PICTURES-DISTURBED

WHY

The melancholy of X revisited, wistful, fierce, claustrophobic. The film was created like a panel painting: brief interludes of music and voice combined with fragments of movement and stillness. The deliberate contrast of image and darkness create a rhythm to echo the disturbance caused by memories which will not be put to rest.

1989, 16mm, color/so, 3m

COLD POLISHED PICTURES-DISTURBED

The film takes the form of an *ecorchee*: an anatomical drawing in which the outer layer of skin is pulled back to reveal a perfect embryo. Images flicker and pages are turned creating an unfolding of layers in time.

1992, 16mm, color/si, 2m

Note: Both films are available on one reel.
1989/1992, 16mm, color/si/so, 5m, $20

THIN BREATH-QUIVERING

A metaphor for the brevity, anxiety and beauty of life.

The film uses silent imagery of a butterfly, manipulated in time and intermingled with flickered and pixilated images.

1994, 16mm, color/si, 2m, $20

X by Charlotte Pryce

MIKE QUINN

EL KINKO

One evening, while working at the Community Cinema, Rich Blakely found himself projecting *Popeye Meets Sinbad the Sailor* along with *Nosferatu*. This was the combo that did him in. Two weeks and seven nightmares later, we began filming EL KINKO, a reconstruction of his dream-time odyssey.

Passing through an Arizona ghost town, a hitchhiker (Blakely) breaks into a derelict motel to escape from an approaching snowstorm. His encounters with the local wino, swordsman and fly eater are executed in true Popeye fashion. Cast members include Richard Jedle, John Anderson, Peter Gaudet and Mary Jean Shaffer.

1977, 16mm, b&w/so, 5m, $10

BETTER

Back in the days when there were "New Wave" bands in Phoenix, Arizona, we made this film of the Blue Shoes performing their hit single "Better."

1980, 16mm, b&w/so, 4.5m, $8

GOIN' TO A PARTY

Garage band music by David Sierra. Starring Larry Franklin and Michael Field. This film was made with Larry Evans.

A black and white Horror Fantasy based on an idea by Stan Edwards. Billy, age 34, and his Uncle Mike live in a flat beneath the Elevated. They are going to a costume party at the 17th St. Center. Billy becomes lost in the crowd. The environment is no longer recognizable when Billy removes his mask.

1980, 16mm, b&w/so, 17m, $20

SHIRLEY HALL STUDIO

In 1905, Fred Harvey constructed a dormitory for mule wranglers. The building was named in honor of Jack Shirley, the famous Grand Canyon trail guide.

Seventy-four years later, just before the building was torn down, the second floor was converted into a makeshift film studio by a group of employee artists and filmmakers. What crazy days! College kids working at the Grand Canyon for the summer. Washing dishes and making beds during the day. Making movies after hours.

This reel shows the soundstage, film processing, projection and storage rooms as they were, before demolition. Also included are outtakes from nearly forgotten films, Mike Scanlon and Jay Clark performing at the 1978 party and the building being torn down in 1980.

1978-1980, 16mm, b&w/so, 6m, $10

POPCORN TRAILERS

Shot in 35mm and based on popular film genera, these trailers were designed to increase popcorn consumption in repertory cinemas. Prints have played the Landmark, Harkin's and Seven Gables circuits.

Subjects include: Cave Men, Gangsters, a Red Neck Bar, Philip Marlowe and the Popcorn Eating Championship of the World.

1977-1981, 16mm, b&w/color/so, 6m, $10

START DAY SONG

A "New Wave" band from Arizona, Blue Shoes, performs its last single: "Startin' the Day With a Song." Jim Allen is featured on drums.

"It was nice to see Peggy Murphy back in Tucson once again over at Nino's. The vivacious and overly energetic brunette is a bundle of natural speed as she 'pogos,' 'mash potatoes' and invents new moves on the spot; all this while singing lead vocals." — *Tucson Newsreal*

"What we're dealing with here is a subtle sense of fun. A band with a keen understanding of the simple everyday amusements in this existence." — Jim Magahern, *Phoenix New Times*

1982, 16mm, color/so, 3m, $8

Untitled image contributed by Ken Paul Rosenthal

RALPH RECORDS

See Cryptic Corporation

ABRAHAM RAVETT

Abraham Ravett was born in Poland in 1947, raised in Israel and emigrated to the USA in 1955. He holds a BFA and MFA in filmmaking and photography and has been an independent filmmaker for the past twenty-three years. Grants received include: The National Endowment for the Arts, the Artists' Foundation, Inc., Boston, Massachusetts, the Massachusetts Council on the Arts and Humanities, the Japan Foundation, the Hoso Bunka Foundation, the Marion and Jasper Whiting Foundation, and a John Simon Guggenheim Memorial Foundation Fellowship in Filmmaking. His films have been screened internationally including the Museum of Modern Art, George Eastman House, Anthology Film Archives, the Collective for Living Cinema, New York City, Pacific Film Archive, Berkeley, California, San Francisco Cinematheque, Los Angeles Filmforum, Innis Film Society, Toronto, Canada, and Image Forum, Tokyo, Japan. His work has been broadcast on WNET, New York, WGBY, Springfield, Massachusetts and Free Speech TV's cable broadcasts throughout the USA.

Abraham Ravett teaches filmmaking and photography at Hampshire College, Amherst, Massachusetts. He can be reached at (413) 559-5492, Fax: (413) 559-5481.

Half Sister by Abraham Ravett

ZEGER'S NOTE

A note from a friend in Holland invokes a series of memories and dreams from the past and reminds the maker of the fragility of his own existence. Filmed in Holland and the USA.

1984, VHS, color/so, 17m, $50

HALF SISTER

A recently discovered photograph of my half-sister, who was killed in the German concentration camp of Auschwitz, inspires the imagination to conceive a life that would have been.

1985, 16mm, color/so, 22m, $50
VHS Sale: $50

EVERYTHING'S FOR YOU

EVERYTHING'S FOR YOU reflects the maker's relationship with his deceased father, a man who survived both the Lodz Ghetto and Auschwitz. The film utilizes a combination of previously-shot material (1974-1978), family photographs, archival footage, optically-printed current footage, cell animation sequences (by Emily Hubley), and computer graphics to create a mosaic, a meditation on filial relationships. Dialogue is in both Yiddish and English.

Funded in part by the Massachusetts Council on the Arts and Humanities and the National Endowment for the Arts, Regional Fellowship Program.

Awards: Top Prize, Black Maria Film and Video Festival, 1991; Best Independent Film, New England Film/Video Festival, 1990.

Exhibition: Image Forum, Tokyo; Great Lakes Film/Video Festival; Davis Art Museum, Wellesley; School of the Art Institute of Chicago; Collective for Living Cinema; Innis Film Society; Pacific Film Archive; SF Cinematheque; LA Filmforum; Berks Filmmakers, Reading, PA; Bard College; Museum of Modern Art, NY; Boston Museum of Fine Arts; Cleveland Int'l Film Festival, 1992; North Carolina Film/Video Festival, 1992; Athens Film Festival, 1991; George Eastman House, Rochester, NY.

1989, 16mm, b&w/color/so, 58m, $150
VHS Sale: $75

Everything's for You by Abraham Ravett

IN MEMORY

Produced, directed, edited by Abraham Ravett. Archival Footage: Beit Lohamei Hagetaot, Israel; Chanting: Schlomo Barnoon.

IN MEMORY is a tribute, a projected memorial to members of my family and ALL those who died under Nazi occupation.

Awards and Exhibition: Director's Choice, Black Maria Film and Video Festival, 1994; Athens Int'l Film Festival, 1994; Melbourne Int'l Film Festival, 1994.

1993, 16mm, b&w/so, 13m, $45
VHS Sale: $50

FORGOTTEN TENOR

"Demonstrating the process of oral history, avant-documentarian, Abraham Ravett constructs the life of a largely unknown bebop saxophonist out of a few film traces, some fading memories, and a handful of soaring records. All that's missing from this self-interrogating, experimental bio pic is the story of Ravett's own fascination with the material — but then that's the movie itself." — J. Hoberman, *The Village Voice*

1994, VHS, b&w/color/so, 136m, $75

HORSE/KAPPA/HOUSE

Iwate Prefecture in northeastern Japan is the setting for *The Legends of Tono* (Tono monogatari), a unique collection of regional folktales, gathered in the early 20th century by Yanagita Kunio. The tales manifest and explain invisible forces and malevolent events which shape the psycho-cultural dimensions of Japanese indigenous beliefs and folk faith.

Inspired by *The Legends of Tono*, HORSE/KAPPA/HOUSE records the surrounding landscape in a number of small villages throughout Iwate Prefecture in order to create a cinematic space which echoes, by implication and association, the external and unseen world in the environment.

Exhibition: Ann Arbor Film Festival; Semana de Cinema Experimental, Madrid; Humboldt Film Festival; Athens Film/Video Festival; Toronto Worldwide Short Film Festival; Sydney Film Festival; Melbourne Int'l Film Festival; Victoria Int'l Film Festival.

1995, 16mm, b&w/color/so, 33m, $75
VHS Sale: $50

KRISTIE REINDERS

Since 1989, I have been working toward the development of a filmic style which comments on our society through the manipulation of its own images and sounds. Drawing from past experience in multiple projection light shows I have been recreating on film and video some of the visual effects that occur in the light show through synchronicity and planned montage. When these ideas are taken from the ephemeral live situation of the light show into the space of a film that is extensively planned and produced, I have the means to explore the visual impact of specific concepts. My recent work has been the deconstruction and reconstruction of images through hands-on manipulation and rephotography. By taking ready-made images and infusing them with my own emotions and views, I can present the audience with a challenge to see the world as I see it in my films. I plan to continue to explore the visual impact of different means of creating tension, to grab the attention of the audience and to jar them into seeing.

In addition to creating film and video, I also am a curator of the annual Milwaukee Outdoor Experimental Film Festival, as well as many other independently produced film and video screenings. I believe that it is important to produce these events in the hope of exposing new audiences to experimental works.

SOONED HHAT ZU KNEECKT

An experimental travel film. Sometimes what we see along the way doesn't amount to anything else than we get to where we are going. Film to video transfer.

1991, VHS, b&w/so, $20 Home; $50 Other

SIX WEEKS IN AFRICA

Emulating the fast-paced editing of today's media, this film brings to the attention of the audience the amount of images that we can see in a short period of time. Using parallel narratives intercut in split-second edits, the audio is cut to match the edits, jarring us into noticing all the cuts instead of them passing by, as is the intent of conventional editing. Using repetition and rephotographed found footage, the audience is presented with a tension that tries the patience, yet leaves one entertained.

1995, 16mm, b&w/so, $25
VHS Sale: $20 Home; $50 Other

HEY MAN

Starring President Bill Clinton.

1996, VHS, color/so, $20 Home; $50 Other

WHAT'S INSIDE A GIRL

It's a trip into inner space
it's a trip into outer space
It's planets and molecules,
microcosmos and macrocosmos,
it's infinite and it's finite.
it's what's inside a girl.

1998, VHS, color/si, $30 Home; $90 Other

Six Weeks in Africa by Kristie Reinders

TOM RHOADS

GREEN

Green is a world where ghosts live.
Emerging from silent memory, they
enter an image of reality, cool, crisp and static.
Tromping forward, time unravels
tracing to points of the past,
conjuring the familiar, reliving
events unresolved, revealing
very little.

Beauty is continually redefined,
celebrating life and death in a
plastic world haunted.
It is a romantic suicide.

S8mm, color/so, 36m, $60

WARM BROTH

Everything will be ok, just close
your eyes little thing
go to sleep little fuck
feel my hand on your warm
forehead
It's cold isn't it? Ice cold.

Dream of something real sweet
for mommy
Mommy likes sweet things
Dream of a merry-go-round and
cotton candy

Mommy's hand got all warm
resting on your tiny head
See, look at mommy's hand
It got all warm now

You're running a slight fever
Mommy will get you some
water
And you're running a slight
fever

Little fuck don't have to go to
school tomorrow
but no playing in the yard
Someone could see you
And I'll be an unfit mommy

You'll have to stay in all day

but now, dream of the prettiest
flower for mommy
I'll make you oatmeal first thing
And you could tell me the color
of the —
prettiest flower.

1988, S8mm, color/so, 36m, $60

MR. WONDERFUL

It's great for me to remember
As I put away my toys,
That mothers were all little girls
one time
And fathers were all little boys.

My Daddy seems so big right
now
He must have grown a lot.
Imagine how he felt one day
When he was just a tot.

My mother's not so big as dad
But bigger than my sister
I wonder if she ever had
A little fever blister.

— Fred

1988, S8mm, color/so, 10m, (18fps), $25

RED ROOSTER/ THE LOOK OF LOVE

Two short stories. Found footage porno series. RED ROOSTER takes place at a street cafe, in Paris ... This guy and a groovy chick hit if off and end up at a flat; nothing/happens ...

THE LOOK OF LOVE is about a serial killer ... who finds

his next victim and turns into a shark

rolling his eyes into his head ...

(these two films sparked off my love affair w/found footage ...)

1987-1988, S8mm, color/so, 8m (18fps), $20

DAVID RIMMER

SQUARE INCH FIELD

Sound: "My Indole Ring."

"In 13 closely-packed minutes SQUARE INCH FIELD surveys the micro-macro universe as contained in the mind of man. In that square inch field between the eyes known in Kundalini Yoga as the 'Ajna Chakra,' Rimmer projects a vision of the great mandala of humanity's all-time experience in space/time. A collection of archetypal faces accelerates to 24 per second and we're thrust into a cosmos of the elements — earth, air, fire, water — metamorphosing with icons, molecular structures, constellations, spider webs, snow crystals, and a time-lapse sunset over English Bay. All this is viewed through a kind of telescoped iris aperture — peering outward from the mind's eye. The final image is the smiling face of an innocent child. This description does not begin to communicate the powerful aesthetic integrity with which Rimmer has compounded and orchestrated his universe of harmonic opposites: a revelation of cosmic unity." — Gene Youngblood, *ArtsCanada* magazine

Awards: Yale Film Festival, 1969; St. Lawrence Film Festival, 1969.

1968, 16mm, color/so, 12m, $20

MIGRATION

Sound: Phil Werren

"Whereas SQUARE INCH FIELD was composed largely in the camera, Rimmer's next film, MIGRATION, made full use of rear-projection rephotography, stop-framing, and slow motion. The migration of the title is interpreted as the flight of a ghost bird through aeons of space/time, through the micro-macro universe, through a myriad of complex realities. A seagull is seen flying gracefully in slow motion against a grainy green sky; suddenly the frame stops, warps and burns, as though caught in the gate of the projector. Now begins an alternation of fast and slow sequences in which the bird flies through time-lapse clouds and fog and, in a stroboscopic crescendo, hurtles into the sun's corona. Successive movements of the film develop rhythmic, organic counterpoints in which cosmic transformations send jelly fish into the sky and ocean waves into the sun. It concludes with stop-frame slow-motion of the bird, transformed once again into flesh." — Gene Youngblood, *ArtsCanada* magazine

Awards: Best Editing, Best British Columbia Film, Vancouver Int'l Film Festival.

1969, 16mm, color/so, 12m, $20

BLUE MOVIE

Clouds & waves passing
over & under
hypnotic
reductions of elements washing
yr eyeballs
the rainbow edges are all in yr mind
recommended for seeing.

— Freude

"BLUE MOVIE was made for the Intermedia Dome Show where it was projected down onto the muslin surface of Dave Rimmer's geodesic dome. The audience lay on the floor looking up at it, the inside back of each eye finishing the globe." — Gerry Gilbert, *BC Monthly* Magazine

1970, 16mm, color/si, 6m (18fps), $15

THE DANCE

Original sound by "My Indole Ring."

"Outrageous." — Standish Lawder

1970, 16mm, b&w/so, 5m, $15

SURFACING ON THE THAMES

Credits: David Rimmer.

"SURFACING is a brilliant film which, in its way, belongs in the same class as Snow's WAVELENGTH. I've never seen anything like it. Rimmer rear-projected a ten-second sequence of old World War II footage showing two ships passing on the Thames. He rear-projected each frame, filmed it for several seconds, then lap-dissolved to the next frame, filmed it for several seconds, etc. The result is a mind-blowing film of invisible motion. The ships pass one another like the hands of a clock, without apparent motion.

"SURFACING ON THE THAMES is the ultimate metaphysical movie, the ultimate post-minimal movie, one of the really great constructivist films since WAVELENGTH. It confronts empirically the illusions of space and time in the Cinema and, in my estimation, is at least as important as WAVELENGTH as a statement on the illusionistic nature of cinematic motion." — Gene Youngblood, *ArtsCanada* magazine

Collection: Museum of Modern Art, NY

1970, 16mm, color/si, 8m (18fps), $20

VARIATIONS ON A CELLOPHANE WRAPPER

Sound: Don Druick

"The most exciting non-narrative film I've ever seen. The basic image is a female factory worker unrolling a large sheet of cellophane. The woman waves it out in front of her a few times. The cellophane grows darker each time it is shaken, and as it passes between her face and the camera, it veils her features momentarily. Rimmer begins the film by introducing the eight-second shot as he originally found it; then he starts his variations. First he increases the contrast, reducing the three-dimensional forms to simpler black and white patterns. Then he introduces negative images, a further abstraction away from the original design. As the sound intensifies, he introduces a flicker to heighten the visual excitement. Then he gradually adds color — blue and green at first, building up to a climax with bright flashes of yellow and red. Gongs ring to announce the final sequence in which the images become polarized into grainy outlines, like drawings in white or colored chalk which gradually disintegrate and disappear. The film resembles a painting floating through time, its subject disappearing and re-emerging in various degrees of abstraction." — Kristina Nordstrom, *The Village Voice*

1970, 16mm, color/so, 8m, $20

REAL ITALIAN PIZZA

"Dave Rimmer has quietly placed his camera in the blind spot everyone walks past. A fire engine, lights flashing, stops for the firemen to dash in to get some pizza to take to the fire. ... You haven't been to New York till you've seen REAL ITALIAN PIZZA." — Gerry Gilbert, *BC Monthly* magazine

"Taken between September 1970 and May 1971, with the unmoving camera apparently bolted to the window ledge, this film, a ten-minute eternity, chronicles what takes place within view of the lens. The backdrop is a typical New York pizza stand, the actors are selected New Yorkers who happened to be there during the half year, the plot is the somewhat sinister aimlessness of life itself." — Donald Ritchie, Museum of Modern Art, NY

Collection: Museum of Modern Art, NY

1971, 16mm, color/so, 12m, $22

SEASHORE

"In SEASHORE, Rimmer also repeats actions to set up a series of rhythmical patterns. The basic image derives from a shot from an old movie depicting women in long dresses standing along the edge of the ocean. Within this eight-second loop, he cut shorter ones, so that the film actually contains loops within loops. For example, the activity of a central group of three women is cut so that the figures repeat certain motions over and over again: one woman keeps kicking out her foot, the person in front of her continues touching her hand to her leg, while at the edge of the frame another woman keeps tidying her hair. Rimmer also chose to use the forms of surface imperfections, the scratches and dirt patterns, as bases for his loops. Other ways of stylizing the images include: freezing the frame in which a distinct pattern of dirt appears, contrasting positive and negative images, and reversing the entire picture. At one point the original scene is confronted with its mirror image to create a bilaterally symmetrical pattern." — Kristina Nordstrom, *The Village Voice*

1971, 16mm, b&w/si, 11m, $20

CANADIAN PACIFIC

"Went to the Single Frame Dance program at Film Forum. I liked two films. One was James Herbert's *Apalachee* ... the other film I liked was David Rimmer's CANADIAN PACIFIC.

"CANADIAN PACIFIC is a one-shot film, or rather one shot that is made up of a series of slowly dissolved shots done from the same camera angle, same framing, during a period of several weeks. Camera frames a window with a railway yard in the foreground, a bay in the space behind it, and misty mountains in the extreme distance (top part of picture). Trains occasionally pass by in the foreground. Huge ships move across the bay. Blue mists hover over the mountain heads. Very impeccably executed, very formal film. But its formalism is very unimposing, like in a Hudson School painting. I'm looking forward to seeing it again." — Jonas Mekas, *The Village Voice*

1974, 16mm, color/si, 11m, $22

AL NEIL: A PORTRAIT

"In certain ways, AL NEIL: A PORTRAIT seems to summarize all of David Rimmer's previous work. At the same time, it is quite strikingly different from any film that, to my knowledge, he has made in the past. This possible paradox may be resolved by suggesting that the ostensible subject of the film, jazz musician Al Neil, is the living embodiment of Rimmer's own wide-ranging cerebral explorations. As a result, the filming of this subject, this remarkable human being, has jettisoned Rimmer's work to a new plateau. In this sense, AL NEIL: A PORTRAIT is clearly a landmark, both for Rimmer's filmmaking and for alternative Canadian cinema ....

"AL NEIL: A PORTRAIT is the most intricate, powerful and personally rewarding film I have seen in years. Unfortunately, this is only a review. A beautifully complex work like this film deserves a full critical response as impassioned and intelligent as the work itself." — Joyce Nelson

1981, 16mm, color/so, 40m, $85

AS SEEN ON TV

"Much of the imagery seen on TV is first captured on film; here the filmmaker has reversed the process. As the title suggests, this film foregrounds the aesthetic nature of the television/cinematic medium by manipulating its pictorial qualities — image grain, scan lines and its luminous color qualities. The structure of the film alternates between looped, processed stock TV imagery and a blank, static blue screen. This formal motif — a blank frame or screen onto which the artist projects imagery which expresses inner emotions and anxieties — is a motif which recurs throughout Rimmer's filmic oeuvre. AS SEEN ON TV is a moving film which conveys a deep-seated human experience." — Maria Insell

1986, 16mm, color/so, 15m, $25

DIVINE MANNEQUIN

"DIVINE MANNEQUIN combines the media qualities of video and film to create the graphic quality of an animated charcoal line drawing. The images — the subjective point of view of a runner, the looped images of buildings and spheres, and the high-angle close-up of a man's face — are placed in a matte frame within a film frame. The film also underlines the human experience with the smoothing rhythms and sounds of the runner's stride, pace and breathing. The viewer is swept along with the aesthetic of everyday movement." — Marie Insell

1989, 16mm, b&w/color/so, 7m, $35

LOCAL KNOWLEDGE

LOCAL KNOWLEDGE shatters the comforting dualities of nature/culture, public/private, home/away, time/space. Yet in place of easy references to apocalypse, the film suggests a simultaneously wondrous and dangerous world in flux. This is a mature work, pulling all of history through a moment, linking one's own sacred ground with distant fields of blood and joy. Playing with the unforgiving shifts between return and recurrence, Rimmer has fashioned a compelling new vocabulary of processed local and found images and, as a result of a remarkable collaboration with composer Dennis Burke the film has become a work of philosophical intensity. LOCAL KNOWLEDGE embraces the human chaos around us without bitterness or finger-wagging. It is a relentless voyage into the present, a territory too little inhabited.

Award: First Prize, Ann Arbor Film Festival, 1992

1992, 16mm, color/so, 30m, $95

CODES OF CONDUCT

CODES OF CONDUCT playfully upends the moral order by which man has historically seen fit to measure so-called correct behaviour — by ironically re-positioning the rules Rimmer uncovers their arbitrariness.

Exhibition: Osnabrück Media Arts Festival, 1997

1997, 16mm, b&w/color/so, 8.5m, $40

DAVID RINGO

BALCONES ONE

A film of an abandoned factory building. The textures of steel, concrete, wood; the textures of rubble and decay; the textures of film grain; the textures of the mind. (Soundtrack is two sections from the work "Poeme Electronique" by Edgar Varese.)

An intense and disturbing dialogue between a decayed factory building and the mind and eye behind the camera.

Shot in 8mm, completely edited in the camera. Maybe the grainiest, blackest, and whitest film ever made.

16mm, b&w/so, 6m, $6

MARCH ON THE PENTAGON

On October 21, 1967 over 100,000 people came to Washington, DC to oppose the war in Vietnam. The rally assembled in front of the Washington Monument, then marched to the Pentagon. There they were met by US troops, marshalls, tear gas, etc. At the time it was difficult to judge the impact of the demonstrations, but most of the participants came away strongly affected by their experience. It was an important event in American history, yet one badly covered by the press, who left it to the demonstrators themselves to write and film a record of the march.

MARCH ON THE PENTAGON is neither a news film, a propaganda piece, nor an objective analysis. It is a "documentary" in the broadest sense — a human document. Sometimes harsh, sometimes beautiful, as the day was both harsh and beautiful, it is a sensitive portrait of the people who came to Washington that day.

Award: Yale Film Festival, 1968

16mm, b&w/so, 21m, $20

MINDSCAPE NO. 1

The obsessive, oppressive progress of images against a background of droning sound. An uncomfortable film with a quality of nightmare and madness.

16mm, b&w/so, 2.5m, $3

MINDSCAPE NO. 2

On its surface a simple film, a flow of images.

The MINDSCAPE series, of which two are completed and others remain to be finished, is an experiment in a kind of "diary" film dealing with specific periods in my life in terms of images, not of events. A sort of progress report to myself on the state of my mind — in that sense a private film not meant to communicate, but No. 1 succeeds (almost too well) in communicating a mood, and No. 2 does also, but in an evocative way, like a short poem, which must be looked at again and again.

16mm, color/so, 3m, $3

2616

An old house in a student ghetto in Austin, Texas. A five-minute walk from the tower where Charles Whitman started shooting people one day; a few hours' drive from Dallas where Kennedy was killed. Both these things happened while I lived there. The house is now a parking lot, and the people who lived there are scattered in every sense.

Note: Not all projectors will show sound at 16fps (silent speed). They can be modified to allow the sound exciter lamp to remain on at silent speed. If this film cannot be shown with 16 fps sound, it should be shown silent. It must not be shown at 24fps (normal sound speed), since neither picture nor sound will function properly.

16mm, b&w/so, 2.5m (16fps), $3

ZEN GUTS

A film-painting by Henry Yeaton. Production by D. Ringo.

Color, shapes, and textures move with the rhythm of Yugoslav folk-music. A happy film; kids and folk-dance freaks will especially like it.

16mm, color/so, 3m, $3

MICHAEL ROSAS-WALSH

I was born the year we went to the moon and have been trying to get back ever since.

I dream of Alaska, swimming with the salmon and the midnite sun with an endless supply of color neg.

I live in San Francisco with all its concrete and its passion for fine cinema.

I'm willing to work for free processing,

I'm looking for a Rex-5 Bolex with prime lenses.

I'm influenced by Robert Nelson, D.S., Rudnick, the Green Bay Packers and countless others, and am happily married with two cats.

Nothing more mightier than seeing that sun set and watching that moon come up to bring that sun back again.

THE GLACIER BLUES

Through in-camera effects and natural sound, Alaska rhythms are explored in brilliant color to express the 'maker's spiritual journey to the Last Frontier. He creates a picturesque landscape and ambiance revealing the beauty that engulfs the wonders of this last frontier.

16mm, color/so, 14m, $35

MONK IT UP

Thelonious Monk meets the Walsh family! Using Monk's '58 recording of *Straight No Chaser*, images dance, play and twirl in the clouds Monkonious-like.

16mm, b&w/so, 13m, $25

SICKSPEARANTS

Two young siblings innocent to the complexities of a crisis, walk and play on a fragile line of security. Through optically-printed and hand-processed images, the film metaphorically explains their awareness of a needful bond that children share too often during divorce.

16mm, b&w/so, 7:50m, $20

Note: !These movies have won absolutely no awards! — M.R.W.

PETER ROSE

INCANTATION

Using rapidly edited, superimposed images of plants, trees, water, the sun, and the moon, INCANTATION weaves a dynamic tapestry of organic forms and textures, combining its images with a fierce rhythmic intensity so as to suggest a kind of natural force. The film was shot entirely in 8mm, in camera, according to a pre-arranged score, and then blown up to 16mm using a homemade optical printer. The accompanying sound track, a chant taken from Islamic liturgy, is breath-based, as is much of the underlying structure of the image, and brings the film into the form of a prayer.

"... massive and lovely ...." — Roger Greenspun, *The New York Times*

Exhibition: Ann Arbor Film Festival; Athens Film Festival; Whitney Museum of American Art, NY; Collection: Museum of Modern Art, NY.

1968-1971, 16mm, color/so, 8.5m, $20

CHAMBERS OF THE FIRE DREAM

Originally undertaken as a portrait of Graham Marks and his work in ceramic sculpture, the film evolved into a meditation on the powers of fire, the nature of the creative act, and the vessels, rooms, and chambers wherein certain transformations take place. The film seeks to provoke a potency, a mystery, by cinematic and poetic means.

"... provocative, surreal meditation ...." — *Booklist*

"... a mysterious philosophical work [that asserts] the opaque, magical quality of art ...." — Amos Vogel

1975, 16mm, color/so, 8m, $20

STUDY IN DIACHRONIC MOTION

A first experiment in diachronic motion: the simultaneous presentation of an action from several different perspectives in time.

Exhibition: Int'l Film Seminars; Museum of Art, Carnegie Institute.

Collection: Museum of Modern Art, NY

1975, 16mm, color/si, 3m, $15

ANALOGIES

ANALOGIES consists of a series of simple camera movements that are rendered diachronically — several different aspects of the action are shown on the screen at once using multiple screen structures. By playing with the time delays between these images, new kinds of space, action, gesture, and temporality have been found.

"... a sensuous piece of visual music ... staggered imagery in everflowing, Godardian movements, enhanced by sumptuous color and by delayed actions of concentrated rhythmic power." — Amos Vogel

"When Rose fills the screen with 25 images, the experience is akin to music. An image ripples across the screen as a theme echoes across the different instruments of a full orchestra, each image an arabesque in a Persian rug." — Noel Carroll, *The Soho Weekly News*

Analogies by Peter Rose

Awards: Ann Arbor Film Festival; Second Prize, Athens Film Festival; First Prize, Atlanta Film and Video Festival; Bronze Hugo, Chicago Film Festival; Film as Art, American Film Festival.

1977, 16mm, color/so, 14m, $30

THE MAN WHO COULD NOT SEE FAR ENOUGH

THE MAN WHO ... uses literary, structural, autobiographical, and performance metaphors to construct a series of tableaux that evoke the act of vision, the limits of perception, and the rapture of space. Spectacular moving multiple images; a physical, almost choreographic sense of camera movement; and massive, resonant sound have inspired critics to call it "stunning" and "hallucinatory." The film ranges in subject from a solar eclipse to an ascent of the Golden Gate Bridge, and moves, in spirit, from the deeply personal to the mythic.

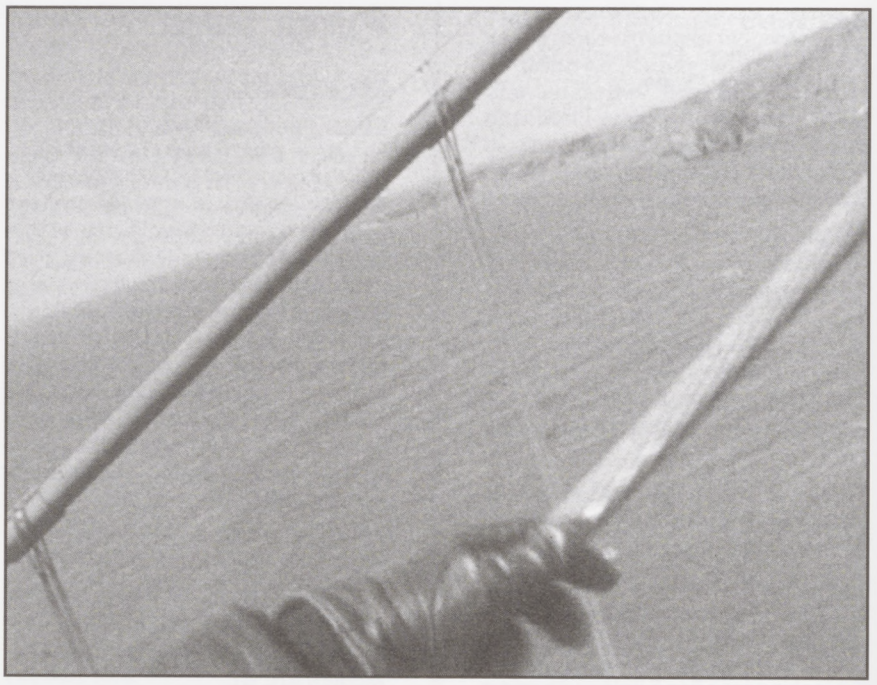
"[A] powerfully formal, analytic inquiry into the nature of vision and cinema ... painfully beautiful images of mysterious events and things that split, multiply, migrate and quiver with a hallucinatory vibrance ... a rich fabric interlacing the metaphysical with the ironical." — Sally Banes, *The Village Voice*

Awards: Special Jury Prize, Festival de la Jeune Cinema, Hyeres, France; Director's Prize, Baltimore Film Festival.

Exhibition: Edinburgh Film Festival; American Film Festival; Oberhausen Film Festival; Sydney Film Festival.

Collections: Centre Pompidou, Paris; Image Forum, Tokyo

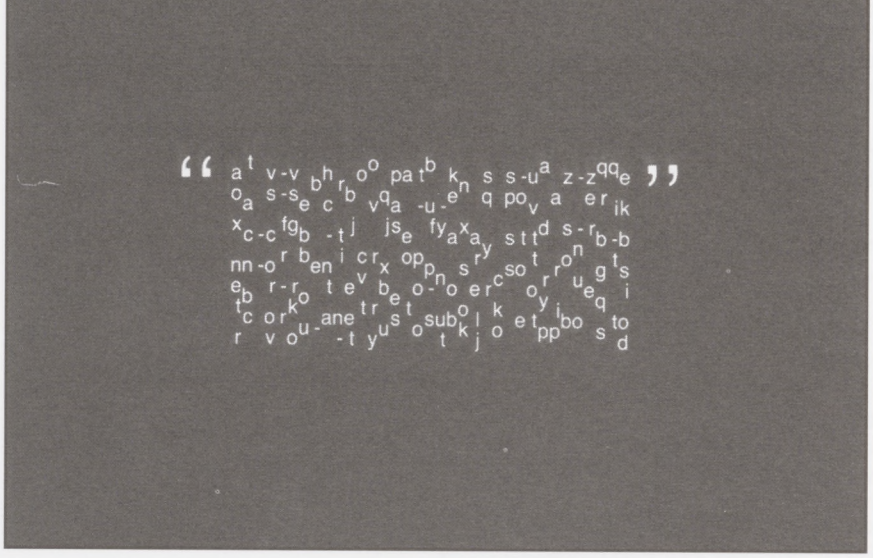
1981, 16mm, color/so, 33m, $60



The Man Who Could Not See Far Enough by Peter Rose

SECONDARY CURRENTS

SECONDARY CURRENTS is a film about the relationships between the mind and language. Delivered by an improbable narrator who speaks an extended assortment of nonsense, it is an "imageless" film in which the shifting relationships between voice-over commentary and subtitled narration constitute a peculiar duet for voice, thought, speech, and sound. A kind of comic opera, the film is a dark metaphor for the order and entropy of language and has been the subject of a number of articles on the use of language in the arts. Percussion by Jim Meneses.



Secondary Currents by Peter Rose

"Prizbah ke no panz fatundo. Elmo cheshkadashi par lo biorn fatooshka! Como cinquema no delamyero sima disi, si cueja filidistro cuamchano mirichi-vasi komino sano dimensia!" — M'hidradane Vododook

Awards: Golden Athena Award, Athens Film Festival; First Prize, Baltimore Film Festival; First Prize, Three Rivers Arts Festival.

Exhibition: Montreal Film Festival; Edinburgh Film Festival.

1982, 16mm, b&w/so, 18m, $30

SPIRITMATTERS

SPIRITMATTERS is a silent monologue on the simultaneous perception of space and time. The film was constructed without a camera by writing directly on clear celluloid, and then "translated" by refilming the resulting strips on a light table so that they appear as "subtitles" beneath the original instruction. The film functions as both process and object — an interactive experiment in reading, writing, and seeing.

Exhibition: Baltimore Film Festival; Ann Arbor Film Festival; Experimental Film Festival.

1984, 16mm, color/si, 6m, $15

BABEL

BABEL uses processed voices, generic babble, kinetic texts and misleading film and video images to link the linguistic implications of a third nostril to the Tower of Babel and the Strategic Defense Initiative. It is the first part of a film/video/performance work entitled VOX which will investigate the human voice as authority, instrument, apparition and enigma. BABEL has been presented at the Polyphonix Festival in Paris, at the New Music America Festival in Philadelphia, at the National Video Festival in LA and at the WeltMusikTage in West Germany.

"The most compelling piece in the (National Video) festival ... a work of efficacious political art which is also sensuously luscious and rich in ironic humor." — Christine Tamblyn, *Afterimage*

1987, VHS, color/so, 17m, $40 Home; $60 Other

Videotape compilations for sale:

VOLUME I: VIDEO PERFORMANCE

THE PRESSURES OF THE TEXT (1983, 17m) integrates direct address, invented languages, ideographic subtitles, sign language and simultaneous translation to investigate the feel and form of sense, the shifting boundaries between meaning and meaninglessness. A parody of art/critspeak, educational instruction, gothic narrative, and pornography, it has been performed as a live work at major media centers and new music festivals in the US and Europe. The piece was written, directed and delivered by Peter Rose; co-directed by Jessie Lewis; with sign language and ideographic symbols by Jessie Lewis; and with English simultran by Fred Curchack.

Awards and Exhibition: Biennial Exhibition, Whitney Museum of American Art, 1985; Red Ribbon, American Film Festival; other major prizes at festivals around the world.

DIGITAL SPEECH (1984, 13m) uses a traveler's anecdote, a perverse variant of a classic Zen parable, as a vehicle for an exploration of language, thought and gesture. The tape plays with the nature of narrative, with ways of telling, performing and illustrating, and uses nonsense language, scat singing and video rescan for comic comment.

Awards and Exhibition: Festival Award, Three Rivers Arts Festival; Athens Award, Athens Video Festival; Broadcast on PBS in NY, Boston and LA.

Collections: Museum of Art, Pittsburgh; Harvard University.

1983-1984, color/so, 30m, $50 Home; $100 Other

VOLUME IV: LANGUAGE LANGUAGE

METALOGUE (1996, 3m) has been described as a cross between a "speech" and a "fireworks display." Digital editing techniques have been used to reflect and refract a monologue about memory, time and language. By embedding the corresponding gestures in a spectacular diachronic array, Rose creates a new form of poetry. METALOGUE won a Bronze Award at the New York Short Film and Video Festival and has been shown at the Oberhausen International Film Festival, the Hamburg Film Festival and the World Wide Video Festival.

FOIT YET CLEEM TRIAVITH (1987, 4m) (an anagram for "The Verticality of Time") uses a text about the nature of time, perverse visual quotations from art history, and vocal improvisation by David Moss and Peter Rose to generate a kind of rap video.

BABEL (1987, two channel video, 17m): See video description above.

THE GIFT (audio drama, 6m, 1993) was commissioned by New American Radio and Performing Arts and was adapted from a serial bedtime story Rose told his daughter over a period of six years. It is a parable that explores the conflict between language and innocence, between sounds and ideas, and that offers a strange connection between time, language and self.

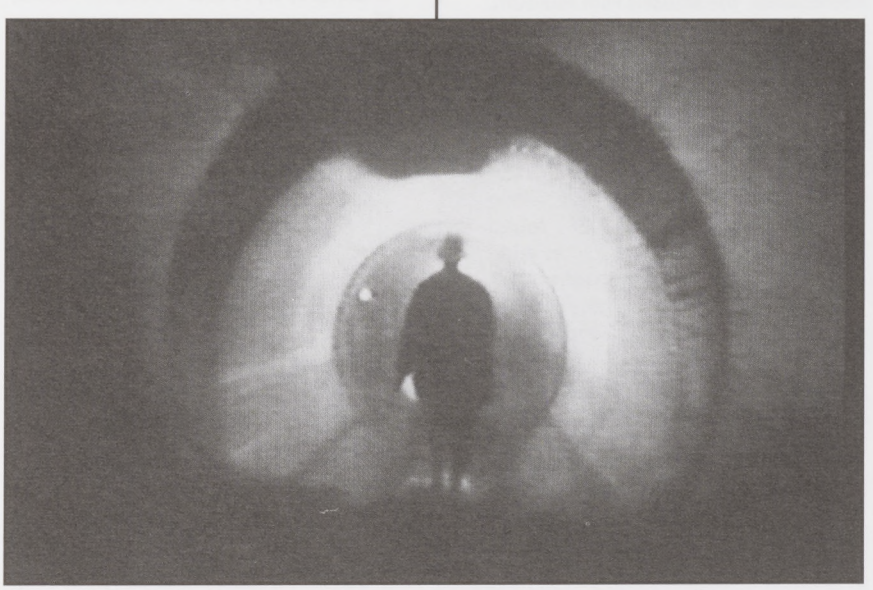
SECONDARY CURRENTS (1983, 16m): See film description above.

1983-1996, VHS, color/so, 46m, $80

VOLUME V: A LYRIC SUITE

UNDERSTORY (1997, 8m): For the past three years Rose has been participating in underground Demetrian rituals that celebrate the solstices and equinoxes of the sun that take place in the storm sewers and tunnels that run beneath the city of Philadelphia. Described as a cross between "a ceremony and an incantation," the work presents us with a story-like skein of images that suggest the journey of a figure that walks in water, the speech of fire, and the mystery of vision. UNDERSTORY was originally commissioned as a performance work by the American Music Theatre Festival.

ANALOGIES (1977, 14m) uses a variety of multiple screen formats to create an intriguing series of visual riddles. The film consists of a series of simple camera movements that are rendered "diachronically" — several different aspects of the action are presented on the screen at once. By playing with time delays between these images, new kinds of space, action, gesture and temporality have been found.



Understory by Peter Rose

INCANTATION (1968, 8m): Using rapidly edited, superimposed images of plants, trees, water, the sun and the moon, INCANTATION weaves a dynamic tapestry of organic forms and textures, combining its images with a fierce rhythmic intensity so as to suggest a kind of natural force. The film was shot entirely in the camera, in 8mm, according to a pre-arranged, music-like score, and then blown up to 16mm using a home-made optical printer. The accompanying soundtrack, a chant taken from Islamic liturgy, is breath-based and brings the film into the form of a prayer. INCANTATION was shown as a part of the Whitney Museum's New American Filmmakers Series.

THE MAN WHO COULD NOT SEE FAR ENOUGH (1991, film, 33m): See film description above.

CAZOTTE IN SEVEN MOVEMENTS (1995, 10m) was shot in a small apartment overlooking Sacre Coeur, one of the most luminous of Parisian landmarks. The work is a very personal, lyrical, romantic meditation that uses time, space, light, and sound to suggest the ambiance of Montmartre and to offer an homage to the tropes of experimental film.

1968-1997, VHS, color/so, 73m, $80

JAY ROSENBLATT

Jay Rosenblatt has been making films since 1980. His films have won numerous awards and have screened throughout the world. His last three films have screened at the Sundance Film Festival. He has had retrospectives of his work at the Denver International Film Festival, the IMPAKT Experimental Festival in the Netherlands, the Brussels Film Museum, the São Paulo International Short Film Festival and an upcoming Cineprobe at MOMA in New York.

One of his strengths in the experimental genre has been to create work that is both accessible and challenging. The pacing of his films and the manipulation and recontextualization of found footage creates space and invites audiences as active participants rather than passive consumers. Viewers have room to explore their inner selves and experiences. He creates works which are emotionally unnerving and thought provoking. Most of his films explore our emotional and psychological cores. They are personal in their content yet universal in their appeal.

Jay is originally from New York and has lived in San Francisco since 1983. He has been a film and video production instructor since 1989 at various film schools in the Bay Area including San Francisco State University, San Francisco Art Institute and the College of San Mateo. He has a Master's Degree in Counseling Psychology and, in a former life, spent many years working as a therapist.

"Jay Rosenblatt's films are complex, layered explorations of memory and subjectivity, the ambiguity of recall and the fragility to which the human body, the social order, and the celluloid emulsion are all subject." — Bill Nichols, Professor & author

DOUBT

Given the context of atrocity, one individual, a night watchman who sleeps by day, faces his existential aloneness in the confines of his motel room.

1981, 16mm, b&w/so, 11m, $20

BLOOD TEST

A man visits his parents and empties the contents of his mind through a series of absurd and serious vignettes. The film explores the dynamics which form identity and self and at the same time help to deny them. The therapeutic relationship is enacted metaphorically with the parents "on the couch" and the son as the therapist. Some chilling moments are reached.

Awards and Exhibition: Ann Arbor Film Festival; Sinking Creek Film & Video Festival; Kinetic Film Festival; SF State Film Finals; Film Arts Foundation; Cinema 7, Eugene, Oregon; KQED Channel 9, SF; Artists' Television Access, SF.

1985, 16mm, b&w/so, 27m, $75

PARIS X 2

From the apartment, the light is blue. Paris was those rooftops.

This is a story about love and about love stories. It is about the static and the electricity. The pain of letting go and the attempt to re-capture. An American man is obsessed with a French woman who is obsessed with films. This is an experimental re-telling of a love affair through fragments and distortions of memory. Filmic images are transformed into electronic paintings. The narrative and myths of romantic love are deconstructed against a backdrop of Paris and Hollywood. It is also about the love of cinema being destroyed by video. She said these are stolen images. They're not to be taken lightly.

"Truth — or perhaps the constant struggle to find it, is the real subject of this film. Shots of Hollywood 'goddess' types are frozen in the frame, stretched almost to the point of breaking, like human thoughts struggling through oppressive chains of limiting images." — Bill Scheinman, *Film/Tape World*

Awards and Exhibition: Palo Alto Film Festival; Sinking Creek Film & Video Festival; SF State Film Finals; Film Arts Festival; Denver Int'l Film Festival; Santa Fe Film Expo; Athens Film Festival; SF Cinematheque; Cork Film Festival, Ireland; First Place, Onion City Film Festival, Chicago.

1988, 16mm, color/so, 26m, $75

BRAIN IN THE DESERT

Co-directed with Jennifer Seaman.

BRAIN IN THE DESERT is a haunting and humorous film about romantic relationships and insects.

Awards: Judges' Commendation, Bucks County Independent Film Festival; Sinking Creek Film Festival.

Exhibition: Denver Int'l Film Festival; Film Arts Festival, SF; Ann Arbor Film Festival; Athens Int'l Film Festival, Ohio; SF State Film Finals; SF Cinematheque; Bucks County Film Festival Tour (ten cities).

1990, 16mm, color/so, 5m, $25

SHORT OF BREATH

A woman bends over backwards trying to be a good wife and mother. Her head is cut off from her heart. A doctor picks her brain. A boy inherits his mother's depression. SHORT OF BREATH is a haunting, emotional collage about birth, death, sex and suicide. It's like a punch in the stomach.

"SHORT OF BREATH is a Rorschach test with moving images instead of ink blots." — Vincent Canby, *The New York Times*

"A devastating little film." — Robin Wood, film critic/writer

Awards: First Prize, Experimental Narrative, Athens Film Festival; Best of Category, Bay Area Shorts, SF Int'l Film Festival; Judges' Commendation, Bucks County Independent Film Festival; Best Editing, Humboldt Int'l Film Festival; Second Place, Independent Film, Marin County Fair; Sinking Creek Film & Video Festival.

The Smell of Burning Ants by Jay Rosenblatt

Exhibition: New Directors/New Films, Museum of Modern Art, NY; Sundance Film Festival; Pesaro Int'l Film Festival; Melbourne Int'l Film Festival; Museum of Modern Art, NY; No-Budget Film Festival, Hamburg; SF Cinematheque; Film Arts Festival, SF; Ann Arbor Festival Tour; Bucks County Festival Tour.

1990, 16mm, b&w/color/so, 10m, $35

The Smell of Burning Ants

THE SMELL OF BURNING ANTS is a haunting account of the pains and trauma of growing up male. In a layered and non-didactic way, it details the process of emotional death many boys suffer as they are socialized to become men. The inner and outer cruelties that boys perpetrate and endure are evocatively presented. Rather than glorifying and romanticizing boyhood, this film opens up wounds to let the poisons out.

Awards (23, including): Grand Prize, Hamburg Int'l Short Film Festival; Best of Festival, Ann Arbor Film Festival; First Prize, Short Films at the Locarno Int'l Film Festival; First Prize, Film, Viper Int'l Film & Video Festival; First Place, Film, Athens Int'l Film and Video Festival; Best of Festival, Humboldt Film Festival; Best Experimental Film, Melbourne Int'l Film Festival; Best Experimental Film, Sinking Creek Film Festival; Best Experimental Film, Big Muddy Film Festival; Best Documentary, Tampere Short Film Festival.

Exhibition (selected): Sundance Film Festival; London Film Festival; Hong Kong Film Festival; Cracow Film Festival; São Paulo Int'l Short film Festival.

1994, 16mm, b&w/color/so, 21m, $75
VHS Sale: $30 Home; $179 Other

Human Remains

HUMAN REMAINS illustrates the banality of evil by creating intimate portraits of five infamous dictators. The film unveils the personal lives of Adolf Hitler, Benito Mussolini, Joseph Stalin, Francisco Franco and Mao Tse Tung. We learn the intimate and mundane details of their everyday lives such as what were their favorite foods, films, habits and sex lives. There is no mention of their public lives or of their place in history. Irony and even occasional humor is sprinkled throughout the film. The intentional omission of the horrors for which there men were responsible hovers over the film. HUMAN REMAINS addresses this horror from a completely different and more obtuse angle, and reminds us that there are always new Hitlers among us.

Awards: Best Documentary, Aspen Shortsfest; Grand Jury Prize, Best Short Documentary, Florida Film Festival; Best Experimental Film, Humboldt Film Festival; Best of Festival & Audience Award, Onion City Experimental Film Festival; Honorable Mention, Sundance Film Festival.

1998, 16mm, b&w/color/so, $95
VHS Sale: $40 Home; $195 Other

Human Remains by Jay Rosenblatt

A Pregnant Moment

Co-directed by Jennifer Frame.

A film diary about birth, loss and near death. The film follows three adults and one dog named Lola through Lola's pregnancy, the birth of her puppies, and the loss of each puppy to their new owners. Often funny and ultimately sad, the piece explores our love and attachments to dogs and our projections onto animals.

Awards and Exhibition: Sundance Film Festival; Best Editing Award, Ann Arbor Film Festival.

1999, 16mm, color/so, 24m, $75

KEN PAUL ROSENTHAL

I film to

SUCKLE the sun
THREAD the light which needles my eye
SEEK harmony with disparate elements
WEAVE metal and flesh
PROCESS alchemical gestures
COMPOSE time in the medium of light
DEVELOP an antidote for a
frenetically engineered world
CULTIVATE an authentic vision
beyond TV's myopic glare
COLOR a fresh and tangible mystery
realized on the retina
CARVE a hysterically satoric
portrait in silver
TASTE halides with my hands
mEDITate and **DANCE** with stillness
MASSAGE & **MONTAGE** my soul
EXPOSE film as a means to a beginning
MANIPULATE a novel posture for my heart
EXPERIENCE the "me" in the medium

SPRING FLAVOR

Originally Super 8.

sunsquashed and squeezed
golden gate park pond reeds
koleidoscopically colliding
dyed in pondside berries
buried in
side of pond
de & recomposing
the texture of the gesture
chasing the scent of light
the flavor of a flower sent.

SPRING FLAVOR is also about my eroding image as Filmmaker, and being reborn alchemist, sculptor of light, and mod scientist. Ah, to bleach, bleed, and beltch Kodachrome's crisp ass to celluloid soup! Ah, to stripmine the frameline for its silver soul! Ah, to give birth to a perfectly imperfect creature and scream, "it's alive! IT'S ALIVE!" SPRING FLAVOR is an excavation ten years in the unmaking. Dig it with your eyes.

Award: Jury Award for Experimental Process, Ann Arbor Film Festival

Exhibition: SF Cinematheque; Anthology Film Archives; Artists' Television Access, SF; Blinding Light Cinema, Vancouver, Canada; Robert Beck Memorial Cinema, NYC; Squeaky Wheel, Buffalo, NY; Yerba Buena Center for the Arts, SF.
1996, 16mm, color/si, 3m, $20

BLACKBIRDS

Originally Super 8, dual projection.

BLACKBIRDS addresses how media images of racial violence compromise and prejudice viewers' perceptions of race.

Televised footage of the Rodney King/ Reginald Denny beatings is re-presented as an extended series of rephotographed, hand-processed images which slowly dissolve from recognizable beings into anonymous figures.

The mutual and simultaneous disintegration of filmic and racial color is illustrated through a broad range of photo-chemical manipulations. They include: negative and cross-process developing; solarization; and temperature and agitation-based effects on grain, color, and emulsion. Rural, suburban, and natural sound elements rise and fade with each generation of images.

Exhibition: The Lab, SF; SF Cinematheque; Anthology Film Archives; Artists' Television Access, SF; Robert Beck Memorial Cinema, NYC; Splice This! Super 8 Film Festival, Toronto.
1998, 16mm, color/so, 9m, $20

NEAR WINDOWS

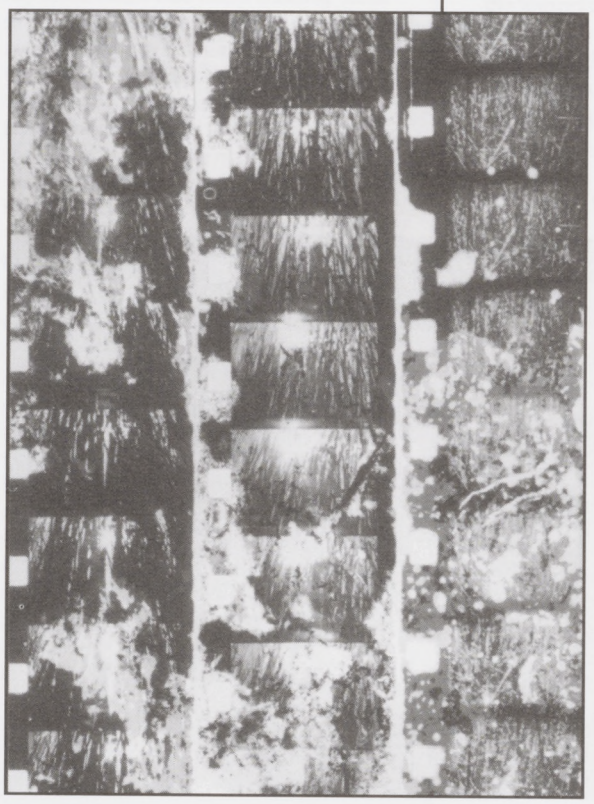
Originally Super 8.

Nearby windows frame and illuminate four years of voyeuristic observations lyrically woven into a time-lapsed tapestry of light, unsuspecting neighbors, and street drama.

At the intersection of personal and private space, does a glance become The Gaze?

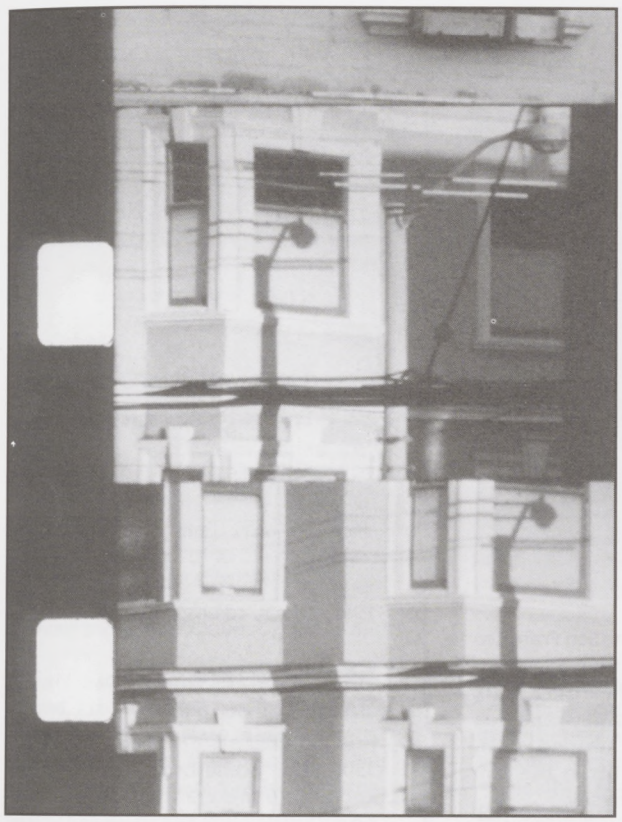
Does the eye become a recording device?

Exhibition: SF Cinematheque; Big As Life, Museum of Modern Art, NY; Splice This!, Toronto Super 8 Film Festival; Pacific Film Archive; Anthology Film Archives; Artists' Television Access, SF; Robert Beck Memorial Cinema, NYC; Humboldt Film Festival.
1997, 16mm, color/si, 15m (18fps), $25



Spring Flavor by Ken Paul Rosenthal

Blackbirds by Ken Paul Rosenthal



Near Windows by Ken Paul Rosenthal

JASON ROSETTE

Bababadalgharaghtakamminar-ronnkonnbronntonneronntuonnthun-ntrovarrhounawnskawntoohoohoorde-nenthurnuk!

Jason Rosette has been making films ever since he was a kid, when he and Mark Zimmer discovered an old Super 8 camera in an Ohio attic ... early films typified by use of kid brother as victim/anger foil ... newspaper-filled dummies floating out of upstairs winda's ... fire, scenes of destruction on bald Ohio hills ....

These early seeds took root in New York City with CHUCK, but gradually gave way to subdued realism/psychological subjectivity hybrid as in CHARLIE'S BOX.

Mr. Rosette works in experimental, narrative and documentary styles, the latter best exemplified by *Book Wars*, the soon-to-be released definitive story of New York street booksellers as seen through the eyes of one of their own (Mr. Rosette did in fact sell books on the street down by Washington Square Park for a few years following his school days.)

Tho' he spent a while in New York and New Mexico, Mr. Rosette is currently based in San Francisco.

CHUCK

CHUCK goes hog-wild on a nighttime Brooklyn-bound train. Decay, Oranges, PowWows, Dentistry ... a journey to the end of the night.

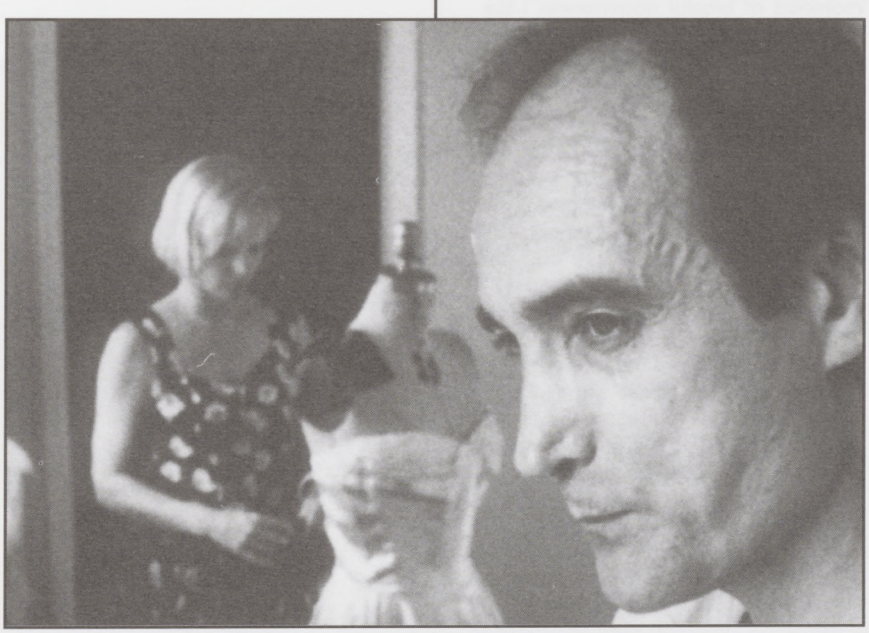
1991, 16mm, b&w/color/so, 6.5m, $25

CHARLIE'S BOX

Victoria Kelley as Nancy. Ralph Feliciello as Frank. Written, directed and edited by Jason Rosette. Camera by Piotr Mazur. Sound by Pete Dorgan. Pigeon wrangling also by Jason Rosette.

Two strangers, No-Name Nancy and Band-Aid Frank, meet in a bare New York City apartment but are soon united by the last wishes of the loneliest man in the world ... a mysterious old man called Charlie.

1994, 16mm, b&w/so, 14:51m, $35



Charlie's Box by Jason Rosette

Sermons and Sacred Pictures by Lynne Sachs

LYNNE SACHS

I'd been painting and writing poetry for years when I discovered filmmaking in 1983. Making movies let me pull together words, vibrant images, reflections on politics, and newly discovered parables.

My films explore the intricate relationship between personal memories and broader, historical experiences. As an experimental maker, I try to make images that lead to new ways of thinking about the language of film. Whether I am shooting early evening light on a broken sidewalk, crumpled sheets or my child sleeping, I try to capture uneasy states of emotion, quiet tensions on the edge of exploding, moments of blissful nothingness. I am drawn to the metaphors of collage, the cinematic stirrings that occur when two disparate film images come into contact.

Voice also provides a ground — be it stable, shifting or very shaky — for my films. In SERMONS AND SACRED PICTURES, I returned to Memphis, my hometown, to listen to eleven people as they explored their almost forgotten pool of memories of a unique, religiously-inspired filmmaker from the 1930s. In THE HOUSE OF SCIENCE, I manipulated found sound, whispers and breaths to create a sense of physicality and to emphasize the range of feelings I heard as I spoke to a group of women and girls. WHICH WAY IS EAST, the film I made in Vietnam, offers a glimpse into my relationship with my sister through a series of written reflections. My most recent film A BIOGRPAHY OF LILITH was my first foray into weaving original music and voice compositions into the fabric of my soundtrack.

I received an MFA from the San Francisco Art Institute and a MA from San Francisco State. I live with filmmaker Mark Street and our daughters Maya and Noa in Brooklyn, New York. During 1998-1999, I am a visiting artist in the film program at Temple University.

STILL LIFE WITH WOMAN AND FOUR OBJECTS

A film portrait that falls somewhere between a painting and a prose-poem, a study of a woman's daily routines and thoughts via an exploration of her as a character. By interweaving threads of history and fiction, the film is also a tribute to a real woman — Emma Goldman.

1986, 16mm, b&w/so, 4m, $10

DRAWN AND QUARTERED

"Regular 8mm footage enlarged to 16mm (literally, a 'drawn and quartered' image). Images of a male form (on the left) and a female form (right) exist in their own private domains, separated by a barrier. Only for a moment does the one intrude upon the pictorial space of the other." — Albert Kilchesty, LA Filmforum

1987, 16mm, color/si, 4m, $10
VHS Sale: $25

FOLLOWING THE OBJECT TO ITS LOGICAL BEGINNING

Like an animal in one of Eadweard Muybridge's scientific photo experiments, five undramatic moments in a man's life are observed by a woman. A study in visual obsession and a twist on the notion of the "gaze."

1987, 16mm, color/so, 9m, $15

SERMONS AND SACRED PICTURES

How do I tell a life? "Scene One. Born: 1900." No. "Scene Two. Died: 1977." Not enough. To make a film about a man I never knew, I listened to eleven voices, eleven different memories, a group portrait of a preacher who took pictures.

It is springtime in Memphis, 1939. A war is brewing. You follow the crowds down to the banks of the stream. You watch and photograph the dunking and praying of a ceremonial baptism. And now I watch your images. Through your eyes I see the spirit consume each person. And without sound, I hear their voices, the water lapping against the rocks, the children playing by the tree.

The House of Science by Lynne Sachs

Sermons and Sacred Pictures by Lynne Sachs

I study each frame, each 24th of a second. I see three boys standing in the water. They turn to stare at your camera, at you, now at me, at us. I hold the film in my hand, illuminated, relishing in the stillness of their look across the years.

"Fans of Spencer William's *The Blood of Jesus* should be fascinated by this documentary ..., a highlight of the Margaret Mead Film Festival." — J. Hoberman, *The Village Voice*

1989, 16mm, b&w/color/so, 29m, $60
VHS Sale: $30 Home; $60 Other

The House of Science: A Museum of False Facts

"Throughout THE HOUSE OF SCIENCE: A MUSEUM OF FALSE FACTS, an image of a woman, her brain revealed, is a leitmotif. It suggests that the mind/body split so characteristic of Western thought is particularly troubling for women, who may feel themselves moving between the territories of the film's title — house, science, and museum, or private, public, and idealized space — without wholly inhabiting any of them. This film explores society's representation and conceptualization of women through home movies, personal reminiscences, staged scenes, found footage, and voice. Sach's personal memories recall the sense of her body being divided, whether into sexual and functional territories, or 'the body of the body' and 'the body of the mind.'" — Kathy Geritz, Pacific Film Archive

"Her task suggests a new, feminized film form in which the coming-of-age rituals are recast into a potent web for affirmation and growth." — Crosby McCloy, SF Cinematheque

"The film takes off on a visual and aural collage, ... combining the theoretical issues of feminism with the discrete and personal remembrances of childhood." — Heather Mackey, *The San Francisco Bay Guardian*

Awards and Exhibition: Experimental Prize, Athens Film Festival; Juror's Award, Black Maria Film Festival; Chicago Filmmakers; Osnabrück Media Arts Festival; LA Filmforum; Oberhausen Film Festival; Pacific Film Archive; First Prize, Utah Film and Video Festival.

1991, 16mm, color/so, 30m, $60
VHS Sale: $35

Which Way Is East: Notebooks From Vietnam

A film by Lynne Sachs in collaboration with Dana Sachs.

"A frog that sits at the bottom of a well thinks that the whole sky is only as big as the lid of a pot." — Vietnamese Parable

Sachs travels north from Ho Chi Minh city to Hanoi with her sister, Dana, a journalist living in Vietnam. As Americans, they're looking for a Vietnam that televised combat footage and news accounts never conveyed. What they find on their journey leads to the creation of this exquisitely photographed and poignantly narrated travel diary that combines the parables, history and memories of Vietnamese people with the filmmakers' personal reflections.

"What comes through is such a strong sense of the place you can almost smell it." — *Chicago Reader*

"Brings up questions about what we see, how we see it, and who's doing the seeing." — *The San Francisco Bay Guardian*

"When two American sisters travel north from Ho Chi Minh City to Hanoi, conversations with Vietnamese strangers and friends reveal to them the flip side of a shared history. Lynne and Dana Sachs' travel diary of their trip to Vietnam is a collection of tourism, city life, culture clash, and historic inquiry that's put together with the warmth of quilt. Which Way Is East, their half-hour film, starts as a road trip and flowers into a political discourse. It combines Vietnamese parables, history and memories

A Biography of Lilith by Lynne Sachs

of the people the sisters met, as well as their own childhood memories of the war on TV. To Americans for whom "Vietnam" ended in 1975, WHICH WAY IS EAST is a reminder that Vietnam is a country, not a war. The film has a combination of qualities: compassion, acute observational skills, an understanding of history's scope, and a critical ability to discern what's missing from the textbooks and TV news." — Susan Gerhard, *The Independent*

Awards and Exhibition: Grand Jury Prize, Atlanta Film and Video Festival; Sundance Film Festival; Ann Arbor Film Festival; Prize, Black Maria Film and Video Festival; Museum of Modern Art, New York; San Francisco Cinematheque; "Arsenal" Film Festival, Rega, Lativa; Pacific Film Archive; Mill Valley Film Festival; Vassar College; Yale University; Cornell Cinema; SF Asian American Film Festival.

1994, 16mm, color/so, 33m, $60
VHS Sale: $40

A Biography of Lilith

In a lively mix of off-beat narrative, collage and memoir, A BIOGRAPHY OF LILITH updates the creation myth by telling the story of the first woman. Lilith's betrayal by Adam in Eden and subsequent vow of revenge is recast as a modern tale with present-day Lilith (Cherie Wallace) musing on a life that has included giving up a baby for adoption and working as a bar dancer. Interweaving mystical texts from Jewish folklore with interviews, original music and poetry, Lynne Sachs reclaims this cabalistic parable to frame her own role as mother.

"Sachs' art for fusing documentary and experimental narrative is unquestionably enormous. In this new film, her combination of an interview with a friend, the myth of Lilith and beauteous images of things like jelly fish (which float like iridescent breasts on screen) culminates in stunning cinema." — Molly Hankwitz, *Art Papers*

Exhibition: Pacific Film Archive; Women in the Director's Chair; Anthology Film Archives; Prize, Charlotte Film Festival.
1997, 16mm, color/so, 35m, $60

Fred Safran

Easy Rider

Starring Lois Howlett, Wally Goldfrank, and Love (the cat).

Delicately photographed, precisely edited. Tender, sincere love story of today's generation of American youth. Filmed on location in Lower Manhattan, the East Village, Chinatown, and a very groovy loft. No dialogue. The story reveals itself through visual images and modern folk music.

"A love story that very effectively sustains its easy romantic theme." — Robert Nelson

"... the favorite film of ... the young filmmakers attending the festival." — *Films in Review*

"... wins the Award of Merit for sustaining the message of Love." — St. Lawrence Film Festival Jury

"... camera work is GREAT, as is the editing, just great." — Gus Wiedl, Director, Intermedia Arts Festival

"Watching the reaction of the audience, the scenes with the cat, and the use of the doorknob, can only be described as superb." — Festival Director, Leverett House, Harvard University

Awards: First Prize, Intermedia Arts Festival, 1969; Fourth Int'l Experimental Film Festival, Belgium, 1968; Film Prize, Harvard Film Festival, 1968; SF Int'l Film Festival, 1968.
16mm, b&w/so, 32m, $50

Kill for Peace

Hardhitting, bizarre vision of the world situation in the '60s. The struggle of the forces of Life and Death in the Monkey Jungle.

Exhibition: Antioch Film Festival, 1969; Harvard Film Festival, 1968; Lewis and Clark Film Festival, 1968.
16mm, b&w/so, 2m, $20

Love Potion Number Nine

A very funny version of the classic legend of a lovesick young man who visits a gypsy fortune teller for relief. Hilarious, fastpaced, psychedelic? The film that asks ... "but when I kissed a cop down at 34th and Vine ..." and dares to give the answer.

"... a fitfully amusing sight-gag venture ...." — *Films in Review*

"Fred Safran, the pre-screening committee loves you ...."

"... a laff riot ...." — Eldon Dedini, cartoonist

Award: Certificate of Merit, Foothill Film Festival, 1969

Exhibition: Monterey and Intermedia Festivals, 1969; Electric Circus, NY.
16mm, b&w/so, 6m, $20

Paradise Now

A magical trip that considers the possibility of seeing New York City in a new and different light. You are taken in and out of the Spirit World and brought back alive. Come with us on a guided tour through Fun City.

Award: Certificate of Merit, Foothill Film Festival, 1968

Exhibition: Lewis and Clark Film Festival, 1968; Harvard Film Festival, 1968; Intermedia Arts Festival, 1969.
16mm, b&w/so, 10m, $25

Stairway to the Stars

In this film version of the myth of Sisyphus, a Columbus Avenue tenement's stairway replaces the mountain Sisyphus was fated to climb. The movie that proves that film can deal with the questions raised by the theater of the absurd.

"... truly a battle for men's minds."

"... a Brechtian thrust with a von Stroheim insouciance ...."

"... redeeming social importance. Press on! We're behind you!" — Eldon Dedini, cartoonist

"... it certainly was among the finest presented." — Leonard Corren, Festival Coordinator, San Joaquin Film Festival

Awards: Certificate of Merit, Foothill Festival, 1968

Exhibition: Ann Arbor Film Festival, 1968; San Joaquin Film Festival, 1968; Harvard Film Festival, 1968; Monterey Film Festival, 1969.
16mm, b&w/so, 6m, $20

TRANS-IT

Turn off your mind, relax, and float downstream, while day is turned to night as the river of Columbus Avenue traffic flows to the hypnotic sound of the magic Indian flute.

Awards: Certificate of Merit, Foothill Film Festival, 1968.

Exhibition: Harvard Film Festival, 1968; St. Laurence Film Festival, 1968; Ann Arbor Film Festival, 1969; Electric Circus, NY.

16mm, b&w/so, 7m, $20

ERIC SAKS

SUDDENLY I BURST INTO ANOTHER: THE LIFE OF HENRY TANNER

HENRY TANNER is a pseudodocumentary exploring a farmer's reaction to nuclear holocaust. The film fragmentedly investigates Tanner's cryptic life and death — from his automotive fixation, to his revelatory trip through Asia, leading to his final retreat to farm life and folk ways of protecting his crops from nuclear fallout.

"I guess dogs would feel a lot better if they could smoke." — Henry Tanner

1983, 16mm, color/so, 28m, $60

FOREVERMORE: BIOGRAPHY OF A LEACH LORD

"FOREVERMORE: BIOGRAPHY OF A LEACH LORD is a pseudodocumentary about the life of a fictional toxic-waste dumper set between the 1940s and the '90s. Using an achronological narrative structure and a dry, poetic offscreen narration, the film conveys a lot of information about the damage routinely done to our environment. By locating this concern in one man's biography — his troubled family life as well as his profession — Saks sets up a dense network of effects and significations, and the subject becomes not merely the ruin of a landscape but the erosion of a consciousness — and beyond that, the multiple ways in which landscape and consciousness interact." — Jonathan Rosenbaum, *Chicago Reader*

"... Saks calmly opens up a vision of greed and horror in underground America." — Barbara Scharres, Chicago Film Center

1989, 16mm, color/so, 83m, $250

SAN FRANCISCO DANCERS WORKSHOP

See Anna Halprin

ROB SAVAGE

MEJI

A children's festival day in Tokyo. Lots of Nikons with mothers and children in traditional dress. Recommended for Japan freaks only.

16mm, b&w/si, 3.5m (18fps), $5

PEKING DATES

A unique film expressing relationships between camera and subjects, in which the balance between those watching and those being watched shifts frequently and with unusual power. Filmed in Canton, Peking, and Shanghai, 1978.

16mm, b&w/si, 14m (18fps) $10

THREE BITS OF COMIC RELIEF WITHOUT HUMANS:

A PENGUIN COMES TO CALL

Time: hot summer afternoon. Place: a Cape Cod house. Cast: two penguins. Result:

BABIES

Sequel to the famous A PENGUIN COMES TO CALL.

FROM THE LEFT SIDE

A study for an animated political satire involving the right and left sides of place settings. This study, which deals mostly with the romantic frolics of forks, is titillating.

16mm, b&w/si, 3m (18fps), $5

WATCH THE DOORS PLEASE

Directed and photographed by Rob Savage with narrative text by Anne Rorimer and music by A. Meyer and F. Miniere, this film documents one of Daniel Buren's major works *in situ*. "Watch the Doors Please," exhibited at the Art Institute of Chicago from fall, 1980 through spring, 1982, utilized commuter trains passing in front of a large window of the museum. Covering the central doors of all the trains with his customary vertical stripes, Buren created a work of art that took advantage of the singular fact that the Art Institute extends over a railroad line. The window, like a gigantic transparent canvas, linked this work with the tradition of painting, while radically reversing traditional, perspectival illusion. Traversing city and suburbs, Buren's work was sanctioned as art by its museum context, yet simultaneously took part in everyday, non-art reality.

1992, 16mm, color/so, 10m, $15
VHS Sale: $29.95

ERIN SAX

RECEIVING SALLY

A vivifying of memory, RECEIVING SALLY is a response to an imminent death and the recollection of lifetimes gone by. Projecting a closure both forward and back, the film functions as a personal ritual where the preservation of memories of childhood, innocence lost and the impending conclusion of a life is constructed out of the fragments of story. Contrived in the form of incantation; characters, events and medium itself exist as elements of a spell, summoned and woven into a rhythm in the service of giving life to a past.

1993, 16mm, b&w/so, 6m, $25

EACH EVENING

Each Evening is the beginning of a memory. As a moment that communicates the inability to move at will, the film is an attempt to find the intersection between the construction of a history and an experience at the moment of occurrence. It is here that the body is situated at the point of transition.

1993, 16mm, b&w/si, 2m, $15

SEVEN OF WORLDS

SEVEN OF WORLDS is a reaction to the loss of the physical body and the fear which enshrouds death and the dying. The work examines rituals that exist to facilitate memory and promote an acceptance of death. Including the documentation of the embalming, dressing and casketing of the dead, the film sits in response to the silence that encircles death and emerged from a desire to question the cultural significance of this exclusion. Through its examination, SEVEN OF WORLDS speaks to the moral and ethical viability of traditions (to some degree) collectively embraced by a society, the role of these rituals in the process of grieving and loss, and the parallels that can be drawn between these practices and other customs unique to Western "culture."

Exhibition (selected): American Museum of the Moving Image; Semana de Cine Experimental; Melbourne Fringe Festival; Filmmakers in Filmhaus; Stuggart Film Festival; Conspiracies, NY; Pacific Film Archive; Mill Valley Film Festival; Big Muddy Film Festival; Humboldt Film Festival; Other Cinema, SF; SF State; Ann Arbor Film Festival; Sinking Creek Film Festival; SF Cinematheque; PS 122, NY.

1994, 16mm, b&w/color/so, 19m, $50

Special Package: EACH EVENING, RECEIVING SALLY and SEVEN OF WORLDS are available as a trilogy for $85.

ROBERT SCHALLER

RHYTHMOS I

Picture and sound by Robert Schaller.

An investigation of how experience is filtered by the mental state and history we bring to it, with the film itself being a record of how the experience of making it was noticed and translated into memory. I composed a detailed shooting score according to musical proportions, and took this plan into the world where I "performed" it, filling it with whatever I saw: what it became was determined as much by what I brought to it — the score — as by what I encountered physically in shooting it. In keeping with the dichotomy between plan and chance, all editing was pre-planned and executed in-camera, and all specific image content spontaneous. As such, it became a model for the interplay between immediate perception and preexisting mental states characteristic of life.

1993, 16mm, b&w/so, 6m, $20

SEA VIEW MOVIE

Picture and sound by Robert Schaller.

SEA VIEW MOVIE, also composed and edited in camera, is not so much concerned with the recording of experience as in the structuring of the mundane into the formally elegant, weaving the ordinary into myth. Footage from two beaches where fate required that I be was combined with footage from a necessary cross-country drive. The second part goes further by going nowhere at all, being composed entirely from shots of the view from my window. The result is an effort to find beauty in a personal experience of death and despair.

1994, 16mm, color/so, 5m, $15

THE TREE OF LIFE

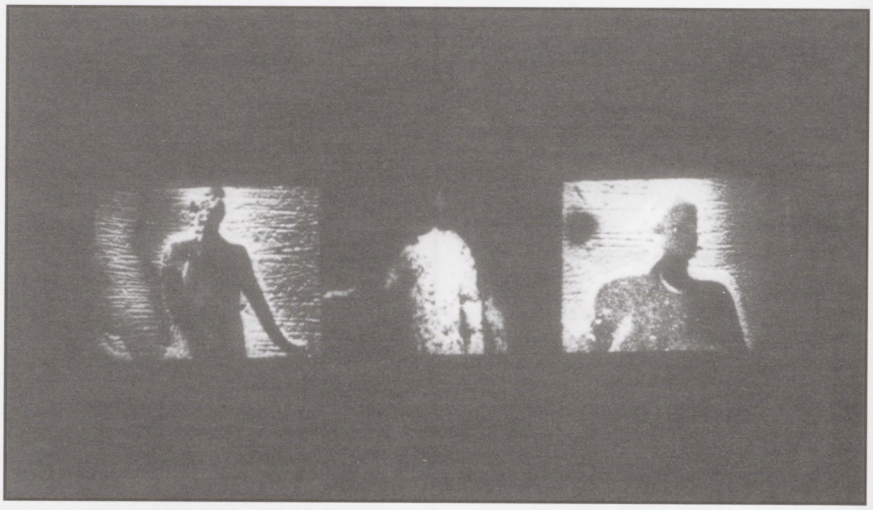
THE TREE OF LIFE sets out to portray six phases of life using only the photographic image of a single tree (supplemented by several other neighboring trees). This attention to the experience of perception is amplified by the procedure of making the film, which was edited entirely in-camera (except for the black intervals between sections).

1995, 16mm, color/si, 6m (18fps), $20

TRIPTYCH

An excursion into the world of handmade film emulsion and an exposition of some formal possibilities of using three images side by side. A dancer's brief gesture is treated, repeated, and juxtaposed, becoming the fabric of visual construction that is less about representation than rhythm and time. Originally a work for three projectors, it is here composited onto a single strand of film.

1996, 16mm and 35mm, b&w/si, 3m, $20



Triptych by Robert Schaller

JEFF SCHER

ARIA STRIATA

Black and white textural montage set to Japanese Jazz Bach. An exploration of the lyrical quality of random motion montage.

1980, 16mm, b&w/so, 4m, $25

REASONS TO BE GLAD

Animated.

A combination valentine to — and trailer for an imagined biopic of Xavier Cugat set to his orchestration of La Cumparsita and featuring a vocal by Diana Shore.

Exhibition: Anthology Film Archives (in Tour of Experimental Classics); Ann Arbor Film Festival; Atlanta Film and Video Festival; Hof Film Festival; Marion County National Film Competition; Annecy Int'l Film Festival; Zagreb World Festival of Animated Film and others.

Collection: Museum of Modern Art, NY

1980, 16mm, color/so, 4m, $25

MILK OF AMNESIA

Animated.

A tango through the labyrinth of memory. An animated montage as a lyrical, non-linear approximation of the way the brain catalogs the stuff of every day life.

Awards: First Prize, Animation, Sinking Creek Film Festival; First Prize, Animation and Festival Tour, Ann Arbor Film Festival; Second Prize, Charlotte Film Festival; Second Prize, Bucks County Film Festival.

Exhibition (selected): NY Film Festival; Leipzig Film Festival; Berlin Film Festival; London Film Festival; Ottawa Film Festival; San Francisco Int'l Film Festival; Aspen Film Festival; Black Maria Film and Video Festival; Philadelphia Film Festival; Cleveland Film Festival; Virginia Festival of American Films; Hamburg No Budget Film Festival; Uppsala Film Festival; Oberhausen Film Festival; Clermont-Ferrand Film Festival.

Collection: Museum of Modern Art, NY

1992, 16mm, color/so, 6m, $30

GARDEN OF REGRETS

Animated.

A rotoscoped animated montage — collage — collision film. A pre-apocalyptic subliminal narrative composed of over ten thousand paintings in a densely woven film about love, lust, life and regrets.

Awards and Exhibition (selected): Second Prize, Ann Arbor Film Festival and Festival Tour; First Prize, Marin County Film Exposition; Honorable Mention, Columbus Film Festival; Second Prize, Humboldt Film Festival; Second Prize, Big Muddy Film Festival; Silver Award, The New York Art Director's Club; Phila-film; Second Prize, Bucks County Film Festival; Golden Gate Award, SF Int'l Film Festival; Toronto, Ottawa, ASIFA and others. Telecast on Alive-TV (PBS), Canal Plus, ZDF. Exhibited (in short loops) on the Internet by Wired (On-line) Gallery.

Collection: Museum of Modern Art, NY

1994, 16mm, color/so, 8m, $35

FOUR LETTER HEAVEN

Animated. As Producer, co-animator, camera and editing with Cecily Brown.

A celebration of sex. (Not for the kiddies.)

Has the dubious distinction of being the first film officially censored off the Internet.

Exhibition (selected): Telluride Film Festival; Honorable Mention, Black Maria Film and Video Festival; Ann Arbor Film Festival; Seattle Film Festival; Leipzig, London, Hamburg and Mannheim film festivals.

1995, 16mm, color/so, 3m, $25

NERVE TONIC

Animated.

A study in screen depth and bi-pack shooting. Rayograms in explosive shimmering colors.

Awards and Exhibition (selected): Screened as an installation piece, Annenberg Center, Philadelphia; Knitting Factory, NY; Black Maria Film and Video Festival; Director's Prize, Ann Arbor Film Festival.

1995, 16mm, color/so, 3m, $25

WARREN

"Jeff Scher turns the table on his former teacher and mentor, creating an intimate dialogue between friends as well as a battle of directorial wills." — Jon Gartenberg, SF Int'l Film Festival

A portrait of Warren Sonbert.

Exhibition: NY Film Festival; SF Int'l Film Festival; Millennium, NY; Museum of Modern Art, NY.

Collection: Museum of Modern Art, NY; Pacific Film Archive; Academy Film Archives.

1995, 16mm, color/so, 3m, $25

TRIGGER HAPPY

Animated.

Dancing in the street with thousands of objects picked up from the street on the Lower East Side of Manhattan. Filmed in delirious Black and White Hi-Con.

Exhibition: Ann Arbor Film Festival; Knitting Factory, NY; Mill Valley Film Festival; Northampton Film Festival; Sinking Creek Film Festival.

1997, 16mm, b&w/so, 7m, $30

YOURS

Live Action/Animation.

A sentimental love song is revisited in psychedelichrome.

"Take whatever you got before seeing this one, kids, and you'll thank us!" — New York Underground Film Festival program

Exhibition: Premiere, Getty Museum, LA; Three Rivers Film Festival; Honolulu Underground Film Festival; Ann Arbor Film Festival; SF Int'l Film Festival; NY Underground Film Festival; Black Maria Film and Video Festival; Zagreb.

Collections: Academy Film Archives; Museum of Modern Art, NY.

1997, 16mm, color/so, 5m, $25

ROBERT SCHIAPPACASSE

PERSPECTIVES: A DANCE PORTRAIT

PERSPECTIVES is a visual exploration of a dancer in motion, seen from fifteen perspectives simultaneously. The fifteen partial views of the dancer are combined into a grid format to reveal a harmonious and dynamic composite image. Katie Nelson of the Oberlin Dance Collective in San Francisco choreographs and dances for this unusual and striking filmic experiment. For general audiences.

Awards: Ann Arbor Film Festival, 1981; Athens Int'l Film Festival, 1981.

1980, 16mm, color/so, 5m, $15

JOEL SCHLEMOWITZ

Joel Schlemowitz's films are pleasantly thoughtful, accessibly abstract and convey an awareness of the unique texture of film as a medium.

Without the aid of high cost high-tech methods of production nearly every variety of hand-crafting of film has crept into these works. This in itself is not the primary appeal of these films, but rather the infusion of filmic techniques with the aesthetic line of development scaled to the concise economy found in a poem.

RIP

This film is the result of a conversation with filmmaker Carl Wiedemann on the subject of ripping film to vary the size of the image.

1989, 16mm, b&w/so, 2m, $15

ABRASIONS

Charged ambiguity in a sado-erotic setting.

1990, 16mm, b&w/so, 3.5m, $20

UBEL

Five variations on an unfriendly looking object.

1991, 16mm, b&w/si, 6m, $25

WEEPING FILM

A scratch film.

1991, 16mm, b&w/si, 2m, $15

A FILM FOR J.W.S.

A film collage for my friend James Smith, drawn from the story of how he broke his back in a bicycle accident. X-rays and speeding pavement are intercut to a soundtrack made from cutting together individual notes from a found optical track.

1992, 16mm, b&w/so, 2m, $15

BIRDS OF PREY

The birds are made from garbage bags and coat hangars, held together with electrical tape. Their inability to fly gives them a sympathetic quality they would not have had otherwise.

1992, 16mm, b&w/so, 5m, $25

UNMEASURED PRELUDE FOR KERRY LAITALA

Multiple camera passes of baroque statuary with a soundtrack of dripping water and a Louis Couperin prelude highly distorted. The centerpiece is Kerry's Chattertonesque photographic self-portrait.

1992, 16mm, b&w/so, 3m, $20

CHANNELED ENERGIES

Three minutes of painful and pleasurable images glimpsed in negative juxtaposed with a single long scratch on an optical reader on the soundtrack.

1993, 16mm, b&w/so, 3m, $40

WEIMAR

The bohemians are played by: Stephen Callahan, Marchette DuBois, Lee Ellickson, Genese, Gary Goldberg, Rebecca Hampden, Alice MacIntyre, Bridget Meeds, Wanda Phipps, Jennifer Todd Reeves, Madeline Schwartzman, MM Serra and Stuart Sherman.

This little film took root while reading Henri Murger's *Bohemian Life* and Alex De Jong's *Weimar Chronicles*, while feeling admiration for the quiet heroism of Rudy Burckhardt's movies, while the next NYFA rejection arrived, and while a little free film was slipped my way, befitting a project about the value of art in people's lives, and ironically commenting on such through the thrift of its production.

No plot. No story. Just a series of suggestive tableaus.

1996, 16mm, b&w/color/so, 8m, $40

RICK SCHMIDT

"More than twenty years after his 1975 feature filmmaking debut, American Independent Rick Schmidt remains a free-wheeling derring-do filmmaker holding fast to the notion that people's real lives are more truly dramatic, hilarious, exciting, and as exasperating as those manufactured by Hollywood's minions. Most everyone falls in and out of love, rejects and gets rejected, contends with failure and success, hatred, ambition, the death of loved ones .... It's all there.

"To capture real life on film, Schmidt fashions a creative weave out of the threads of narrative, documentary, and docu-drama film forms. His 'actors' draw on their own experience enabling him to create a unique blend of fact and fiction. In the end, Schmidt makes art and life intermingle and imitate each other.

"Aware that the American Dream Factory financiers would never fund his films, Schmidt, undeterred, remains the maven of low, low-budget feature filmmaking." — Vic Skolnick, Cinema Arts Centre

Emerald Cities by Rick Schmidt

A TRILOGY: A MAN, A WOMAN, AND A KILLER/ 1988 — THE REMAKE/ EMERALD CITIES

A MAN, A WOMAN, AND A KILLER

Directed by Richard Schmidt and Wayne Wang. Script by Dick Richardson, Rick Schmidt, and Wayne Wang. Sound by Neelon Crawford and Lee Serie. Continuity by Terrel Seltzer. Gaffer Jim Mayer. Starring Ed Nylund, Carolyn Zaremba and Dick Richardson.

Narrative documentary of the situation of a gangster film being made and the three performers who were trapped and examined as they acted out their own lives.

"One of the most absorbing films I've seen of the independent filmmaking movement." — Jerry Oster, *New York Daily News*

Awards: First Place, Kent State AAFF; Tour Int'l Film Festival, Rotterdam; Directors' Choice, Ann Arbor Film Festival.

1975, 16mm, b&w/color/so, 75m, $150

1988 — THE REMAKE

Starring Ed Nylund, Carolyn Zaremba, Dick Richardson, Skip Covington, Willie Boy Walker, Bruce Parry, Constance Penely, Kelly Boen, Marian Lewis, F. Paul Hocking, and Dickie Marcus. Also featuring Sylvester, Ral-Pheno, Jesus Christ Satan, J.C. Burris, Lowell Darling and others. Script by Henry Bean, William Farley, Nick Kazan and Richard Schmidt.

A huge series of Vaudeville-type auditions for the remake of the classical American musical comedy *Showboat* (in 1988) set against a dying man's (Ed Nylund) vision that everyone can be a star.

"In whose image are stars made? What is the effect of enforcing a rigid distance between ordinary life and the glamor it feeds upon? What is the relationship between a person's inner fantasy life and stark exterior reality? To deal with such questions, [1988 — THE REMAKE] poses its own. What can happen if that distance is conflated, the image-making reversed and the ordinary held up as its own model?" — B. Ruby Rich, *Chicago Reader*

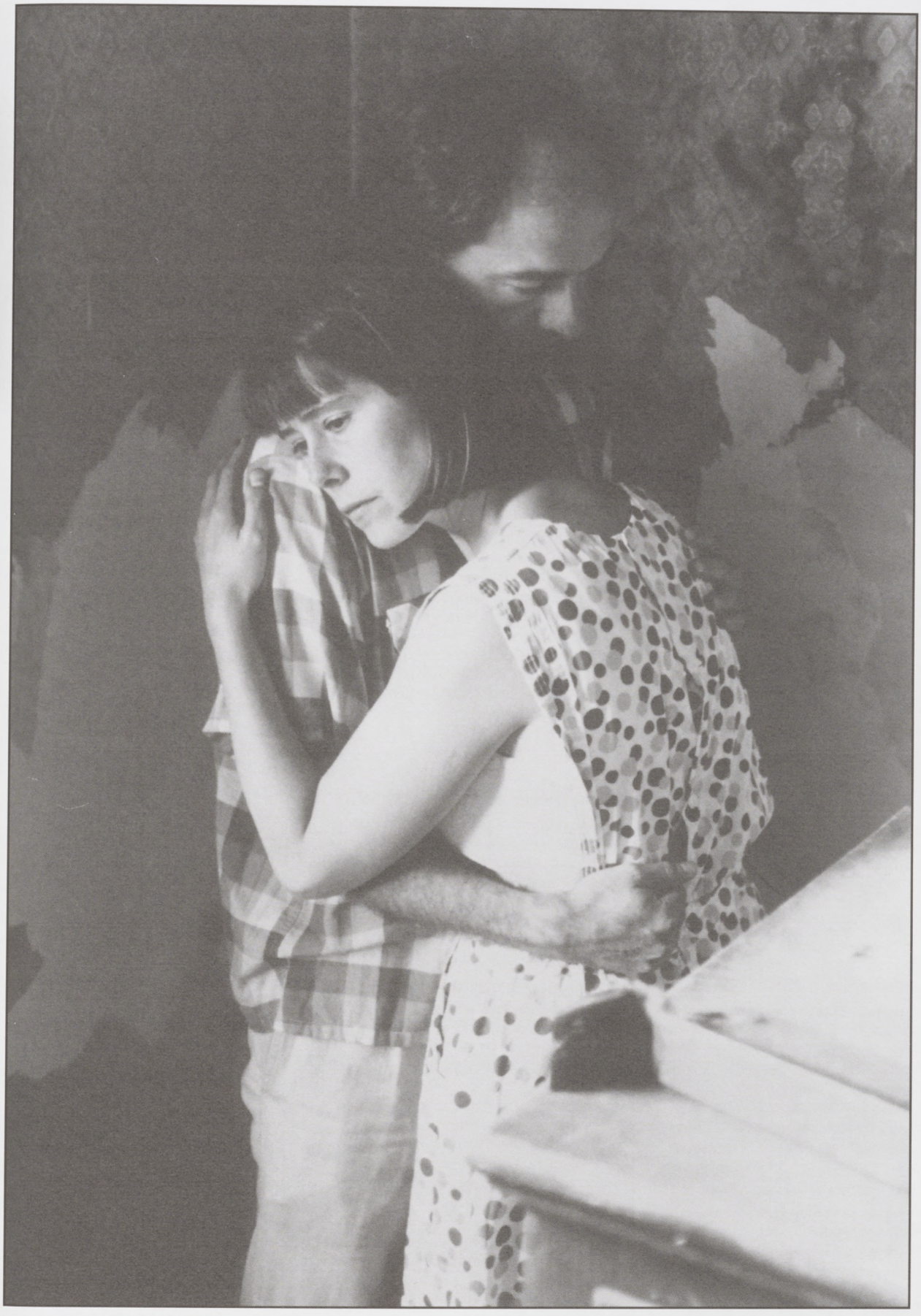
"Rather than fight a lengthy and costly court battle after an encounter with MGM's battery of lawyers, Richard Schmidt decided to take the battle onto a new front by adding a prologue to the film explaining why sections of the soundtrack are missing and the presence of an "X" over certain shots. The film loses nothing as a result of his self-censorship, in fact it gains by the addition of a political dimension, thereby dramatizing the predicament of the independent filmmaker in the industry dominated film world. This black satire has all of a sudden acquired a biting edge." — Carmen Vigil, San Francisco Cinematheque

"A complex and original film about filmmaking and the entertainer in us all." — Whitney Museum of American Art

"An outstanding film of the Year." — London Film Festival, 1980

Awards: First Place, Ann Arbor Film Festival, 1978; Florence Film Festival, 1979; Adelaide Film Festival, Australia, 1979; US Film Festival; London Film Festival, 1980.

1978, 16mm, b&w/color/so, 97m, $150



Blues for Avatar by Rick Schmidt

EMERALD CITIES

Directed, filmed, edited, and produced by Richard Schmidt. A Living Legend Production. Starring Ed Nylund (as Santa), Carolyn Zaremba, Dick Richardson, Willie Boy Walker, Ted Falconi, Kelly Boen, The Mutants and Flipper. Sound by Nick Bertoni.

The low-budget feature film director (Schmidt) seeks past-life therapy after the star (Carolyn Zaremba) of his epic runs off to New York to make herself a *real* star before he is able to complete principal photography. Schmidt's visions (under hypnosis) follow his star from Death Valley through future trends (Christmas 1983) of media manipulation to the "Bing Crosbying" of the Mutants and Flipper, with political promises by Lowell Darling (for President!).

1981, 16mm, color/so, 85m, $150

BLUES FOR AVATAR

A collaborative feature written/directed by Trudie Dearinger, Michelle Kulstad, Eric Magun, Barry Norman, Anthony Pesce and Rick Schmidt. Produced by Rick Schmidt. A Feature Workshops Production, Copyright 1995.

BLUES FOR AVATAR is a comedy about two oddball characters, a man Cheyenne (Cheyenne Wilbur), and a woman, Mary Jane (Mary Jane Knecht), caught in the circumstances of being unwanted guests in other people's lives. His propensity for women has landed him in the middle of a horrendous breakup, while her quest for self-discovery leads her into what might be direct contact with an avatar ("... a spiritual being sent to earth to teach us enlightenment"). Their friends appear throughout the film, offering real-life stories of irony, outrageousness and late 20th century angst.

1995, 16mm, b&w/so, 74m, $200
VHS Sale: $39.95

SOMEONE LIKE ME

A collaborative feature written/directed by Doreen Alexander, Ned Barth, Mark Fogarty, Greg Gerson, Steve Heffner, Andrew Hettinger, Virginia Saenz McCarthy, James O'Brien, Rick Schmidt, Mark Toscani and Robert J. Weythman. Produced by Morgan Schmidt-Feng and Rick Schmidt. A Feature Workshops Production, Copyright 1997.

SOMEONE LIKE ME is a love story unlike any most of us can understand. We can all experience the love of a mother, father, friend, spouse, brother or sister. Few of us can know the love of a twin — it is a truly spiritual experience. Mary and Margaret (Mary Craig, Margaret Craig) share this special bond. Craig (Craig Strong) and Finn (Finn Curtin), their respective boyfriends, are privileged guests in this world. When the identical twins suspect each other's boyfriends of infidelities and disinterest they hatch a plot to test the men. Switching identities becomes the ultimate test of their twinship.

1997, VHS, color/so, 80m, $29.95

LONELINESS IS SOUL

A collaborative feature written/directed by John Balquist, James J. Coakley, Hal Croasmun, Morgan Schmidt-Feng, Alexander Marchand and Rick Schmidt. Produced by Morgan Schmidt-Feng and Rick Schmidt. Shot with a Pro-DVCAM. A Feature Workshop Production, Copyright 1998.

LONELINESS IS SOUL features two young women, Meeka (Meeka Schmalle) and Jessica (Jessica Heidt) who rent an Oakland apartment where an itinerate musician (John Balquist) occasionally crashes. His presence in the household acts like a truth serum, somehow suddenly prompting everyone, including a strange "gift-giver" (Alexander Marchand) and prying landlord (Hal Croasmum) to tell their strangest real-life stories. His own hilarious tale about taking magic mushrooms on the beach helps convince the viewer that the only really "safe" path in life is to go directly for one's dream "full out," holding nothing back.

1998, VHS, color/so, 94m, $29.95

WELCOME TO SERENDIPITY

A collaborative feature written/directed by Irene Barnett, Robert Black, Morgan Schmidt-Feng, Karen Gloyd, Barry Green and Rick Schmidt. Produced by Morgan Schmidt-Feng, Karen Gloyd, Barry Green and Rick Schmidt. Shot with a Pro-DVCAM. A Feature Workshops Production, Copyright 1998.

WELCOME TO SERENDIPITY is about an "A-Type" business woman, Maya (Irene Barnett) who hitchhikes her way to a ghost town in Death Valley after a fatal car crash, and grows more impatient by the day as the repair of her VW Bug drags on. During this forced vacation she gets to know the town's few inhabitants, mostly childless women (like herself), a desk clerk, Lori, who believes in ghosts, and a seemingly incompetent fixit-man named Robbie (Barry Green). Eventually the desert slows down her pace, lures her to the point where she decides to make a major change in her life, and stay on for eternity.

1998, VHS, color/so, 70m, $29.95

CAROLEE SCHNEEMANN

VIET-FLAKES

VIET-FLAKES was composed from an obsessive collection of Vietnam atrocity images I collected from foreign magazines and newspapers over a five-year period.

Magnifying glasses from the "5 & 10" were taped onto a borrowed 16mm Bolex in order to physically "travel" within the photographs — producing a rough animation. Images in and out of focus, broken rhythms and pans, the abstracted shapes and motions, speeding perceptual contradictions. For instance, a pointillism of falling black specks in focus becomes bombs dropping through the sky; an impressionistic swirl of tones translates as faces of US soldiers leading barefoot villagers from a gas-filled tunnel; a "Rembrandt ink drawing" focuses in as a tank dragging a roped body ....

VIET-FLAKES was central in "Snows," the Kinetic Theater work I presented at the Martinique Theater, New York, 1966, in conjunction with Angry Arts Week. "Snows" concretized imagery and the denied ravages of the war and did its part in heightening moral outrage at the endless destruction. James Tenney's sound collage intercuts three-second fragments of Vietnamese religious chants and secular songs with fragments of Bach and 1960s "Top of the Charts."

1966, VHS, b&w/tinted/so, 11m, $35 Home; $200 Other

FUSES

Filmed and edited by Schneemann; with herself, James Tenney and Kitch.

"Pornography is an anti-emotional medium, in content and intent, and its lack of emotion renders it wholly ineffective for women. This absence of sensuality is so contrary to female eroticism that pornography becomes, in fact, anti-sexual. Schneemann's film, by contrast, is devastatingly erotic, transcending the surfaces of sex to communicate its true spirit, its meaning as an activity for herself and, quite accurately, women in general. Significantly, Schneemann conceives the film as shot through the eyes of her cat — the impassive observer whose view of human sexuality is free of voyeurism and ignorant of morality.

"In her attempt to reproduce the whole visual and tactile experience of love-making as a subjective phenomenon, Schneemann spent some three years

marking on the film, baking it in the oven, even hanging it out the window during rainstorms on the off chance it might be struck by lightning. Much as human beings carry the physical traces of their experiences, so this film testifies to what it has been through and communicates the spirit of its maker. The red heat baked into the emulsion suffuses the film, a concrete emblem of erotic power." — B. Ruby Rich, Chicago Art Institute

1964-1967, 16mm, color/si, 22m, $60

PLUMB LINE

Breaking down, splitting apart, burning up: a relationship and the film itself. Edited from scrap diary footage shot in 8mm, hand printed as 16mm. PLUMB LINE is a moving and powerful subjective chronicle of the breaking up of a love relationship. The film is a devastating exorcism, as the viewer sees and hears the film approximate the interior memory of the experience.

"PLUMB LINE was beautiful, laying everything open even more than FUSES — a very public private film — and as clear as crystal." — David Curtis

Exhibition: London Int'l Film Festival; Buffalo Women's Film Festival; Whitney Museum of American Art.

1968-1972, 16mm, color/so, 18m, $50

JAMES SCHNEIDER

FAERIE-MONITION

Shot at Euro-Disneyland just after it opened in 1993, FAERIE-MONITION became an essay on the nature of this "cultural Chernobyl." With a dense soundtrack and evocative optically-printed imagery, this film creates an atmosphere without needing explicit explanations or voice-over.

"Schneider attacks Euro-Disney with this stylized assault of corporate America, illustrating how the theme park makes the French grow reminiscent of Nazi occupation." — New York Underground Film Festival

Exhibition: Media Studies Showcase; Other Cinema, SF; NY Underground Film Festival; Threadwaxing Space, NY.

1993, 16mm, color/so, 8m, $15

OASIS

OASIS probes the landscape of a gated community located just outside of Las Vegas, Nevada. Imagery of residential rituals and the painted bronze statues which line the streets join with the disembodied voices of the residents in a chorus of impressions. Schneider "... presents it as a patterned world that seems as artificial as the statues that dot the landscape. Their lifelike presences are more haunting and vivid than the passerby we see." — Fred Camper, *Chicago Reader*

"Schneider's work is rarely judgmental, but his wide eyed and poetic glances at the world around us bring a number of sticky issues bubbling to the surface." — Andrea Ludden, *Albuquerque Weekly Alibi*

Exhibition: Onion City Film Festival; Chicago Underground Film Festival; Other Cinema, SF; Anti Film Festival; WPA/Corcoran Museum; NY Underground Film Festival.

1995, 16mm, color/so, 10m, $20

Faerie-Monition by James Schneider

JOHN LUTHER SCHOFILL

John Schofill (John Luther Schofill, Jr.), filmmaker, music encyclopedist, organizer, former teacher and nuclear engineer, born in Charleston, SC, on 17 January 1941, eldest son of a US Navy chief from rural Georgia who married a young woman from San Francisco.

Schofill grew up in a typically American, utterly culturally-deprived environment, relieved by constant travel with his family throughout the United States, and by movies, his first love in the arts. A strong aptitude for science led to engineering studies at Northwestern, and bitter suppression of his interest in filmmaking.

Schofill arrived in Berkeley for graduate engineering studies in the early 1960s, just before the Bay Area exploded in a renaissance of the arts, especially in independent-experimental film. For five years (1965-1969), Schofill's life was an uneasy montage of technical studies and research, alternating with a frenzied pursuit of his long-denied artistic vision. Working through many failed attempts, Schofill managed between 1966-1968 to complete three films that made his reputation as a filmmaker. He also organized a weekly experimental film series on the Berkeley campus, allowing him to see hundreds of avant-garde films, through which he met an important mentor, filmmaker Will Hindle.

Most fateful was Schofill's meeting in 1968 with Stan Brakhage, who recommended him to the School of the Art Institute of Chicago, where Schofill taught for 17 years. The most productive of those years began in 1974 with the award of a Guggenheim Fellowship, resulting in eight years' work on his portrait of poet-filmmaker James Broughton. Another high point was the experimental film series Schofill organized with his wife Beth and ran successfully until they left Chicago in 1990.

John Schofill now travels with Beth as she practices her profession as a linguist. Presently he is involved in an obsessive study of the history of classical music, his second love in the arts.

DIE

DIE is a silent meditation on consciousness past death. It is a continuous flow of image uninterrupted by cutting, a tactile and erotic film in which a man knows the earth as lover through a newly-awakened touch, a new multi-layered seeing. It is a mystical document of a peak experience in life, climaxing in ego-death.

The actor in the film is Charles MacDermed, my mentor of that time, now my friend.

Award: First Prize, University of Santa Clara Film Festival, 1968.

1966, 16mm, color/si, 5m, $6

FILMPIECE FOR SUNSHINE

Dedication: To Anger and Sunshine.

FILMPIECE FOR SUNSHINE was begun as a portrait of Steven Sunshine, a young film student, at his invitation. Steven was then 18 to my 25 and living, as misfit as I had been at his age, in a college dormitory. My unexpected return to the environment of my adolescence brought forth a flood of memory strong enough to sustain my first real venture in filmmaking.

Once begun, the film soon transformed itself from portrait to autobiography, and was shaped very much by my obsession with Anger's SCORPIO RISING (image montage and rock music) — and by a remark of the narrator in Vladimir Nabokov's novel, *Pale Fire*: that dormitories are "bedlams of jungle music." To be worthy of that inspiration, it took nine months of careful searching to select seven songs (and one fragment) — two years in all to complete the film.

FILMPIECE FOR SUNSHINE is about the isolation of the adolescent in an anti-life society, the pointlessness of his existence. He can't get sexual satisfaction, and he can't get any other kind either. He is always in prison and always will be. The woman he longs for is not just a woman of flesh but a higher spiritual freedom and beauty. He longs for beauty in an ugly world.

1966-1968, 16mm, color/so, 23m, $30

XFILM

Tape composition by William Maraldo.

XFILM is my very personal exploration of film as an abstract, kinetic medium. The film, after many months of experimentation with rhythm and form, finally collected and crystallized when I heard Bill Maraldo's unusual electronic tape piece. The opening of XFILM grew from my hearing of that piece, and I still believe that the first five minutes of this film are the most inspired filmmaking I have yet done.

"Through precise manipulation of individual frames and groups of frames, Schofill creates an overwhelming sense of momentum practically unequaled in synaesthetic cinema. There is almost a visceral, tactile impact to these images, which plunge across the field of vision like a dynamo ...." — Gene Youngblood, *Expanded Cinema*

"XFILM is a radiant, spiritual dream-synthesis of technological consciousness. ... [A] film that presents a thoroughly integrated and radically alternative vision with a technical mastery that gives the film artist a fresh model of visual sophistication from which to attack the stifling, mordant and redundant vocabulary of the past." — John Du Cane

Note: Please play sound as loudly as sound system will allow without distortion.

1966-1968, 16mm, color/so, 14m, $18

PORTRAIT OF THE POET AS JAMES BROUGHTON, PART ONE

Like FILMPIECE FOR SUNSHINE, this film was begun as a portrait of a friend, and was intended to be made quickly and simply, and grew under the inspiration of its true subject, the Muse, into a labor of many years.

PART ONE, six years in the making, is now completed. It is a self-contained film, but will reveal deeper meanings when PART TWO (an equal labor) is completed. This work is an homage to that begun in cinema by Jean Cocteau in his famous trilogy and that, through James, I have become his successor, however unworthy, to continue the work.

This film is the first that I have completed that has a soundtrack wholly my own, composed of voices and natural sounds that I recorded, edited, and tape-altered myself. Besides that, my former use of lab-printed and in-camera superimposition to create complex images has been augmented by extensive optical printing. I was forced to build my own printer from surplus parts and to learn how to use it before I could make this film.

1974-1980, 16mm, color/so, 40m, $60

LOREN SEARS

HAIGHT-ASHBURY QUARTET

For history and art's sake I want to keep these four pieces before the public. They recount personal but widely shared experiences of the late '60s — from street and communal life of Haight-Ashbury to romance and family in deep country. Each is a documentary and a song of the times, people and places they record — so called, tribal home movies — ancient and eternal.

A technical note: The last two films explore the techniques of editing and composing within the camera. I had burned out on the demanding optical printing techniques of my previous films and wished for art to be easier. Following Brakhage (and others) I began layering multiple exposures in the camera — imagining one layer to be a base line, another punctuating melody, and another subtle harmony or counterpoint. When I had run the film through the camera three times, it was done. Matting the lens with the left hand provided vignettes and protected other areas of the frame from exposure.

BE-IN

A credible re-creation of the event, as you might have experienced if you were there — the original, the great Gathering of the Tribes for a Human Be-In, Golden Gate Park, January 14, 1967. Optically reworked film and sound are energetically woven together in a tapestry of the day.

1967, 16mm, color/so, 5.5m

TRIBAL HOME MOVIE #2

An intimate flipside of BE-IN visits homes, parks and "offices" of the neighborhood, tearing out discrete images of daily life and assembling them into montage episodes — like a sequence of haiku poems. Featured are the Grateful Dead at home, Oracle office, Diggers' Free Food in the Park and Free Frame of Reference, and many friends. Like BE-IN, performed on my homemade optical printer. Too visually intricate for sound — this one's all for your eyes.

Awards: Yale Film Festival; Robert Flaherty Film Seminar.

1967, 16mm, color/si, 6.5m

CONNIE JOY

This is a love poem, pure and simple. I awoke the morning of our first romance, took up the camera and composed this picture. I'm still astounded at how beautifully and precisely the instant was captured. Exposed in several layers, without editing of any sort — it came out of the camera this way! A rhythmic sound loop from Bob Dylan's "New Morning" ices the cake.

1971, 16mm, color/so, 3m

SEVIN GOES TO SCHOOL

Connie's son's first day of school, we awoke to a crisp September morning in a tipi overlooking a sheep ranch in Northern California. The multiple layers here are folded back on themselves so the beginning, middle and end of the story run concurrently.

1971, 16mm, color/si, 3m

Special Package: 1967-1971, 16mm, color/si/so, 20m, $25

JIM SEIBERT

I was born in Ohio in 1951 and was raised throughout the Midwest. In my childhood the unknown was a threat and "Art" was not something you created and looked at ... he was our next-door neighbor. In reaction to those early years (see THE CHILL ASCENDS) I 1) joined the counter-culture and went to Woodstock 2) moved to California and 3) stayed drunk for about a decade. Like most in my (every) generation I denied the profound effect my familial and cultural history had on my personal relationships and interaction with the world in general. (It made it kind of difficult to love everyone.) Two essential tools of my later filmmaking — anger and sadness — were not available to me at that time. I began to recover those tools in my early thirties. A few years later I ended up studying film at the San Francisco Art Institute. There I worked closely with Gunvor Nelson and George Kuchar.

My films usually germinate from some cultural, historic or personal nightmare. I hold to no rigid formal concerns from piece to piece. To an extent my films make themselves. I shoot subjects that interest me with little thought to purpose or utility. It is only when I begin manipulating film on the editing table that a work begins to reveal itself. Sound is a critical element in my work. (I came to experimental filmmaking through my interest in 20th century classical music's avant-garde.) I feel connected with an audience when I receive a visceral response to my films. "Jim's films are intense, dark and emotional and visually understated. Things are not spelled out but are perceived under the surface through fragmentation and close-up. He tackles difficult subjects with sensibilities and awareness." — Gunvor Nelson, April 1993

CAMERA ROLL AT 100 DEGREES

CAMERA ROLL AT 100 DEGREES was an obsessively constructed accident. An outdoor film project went awry when I came down with a 100-degree fever. Forced to shoot indoors, I made five passes through my Bolex with five subjects, treating them alternately as major and minor themes and closing with an all-encompassing superimposition. The war against the civilian population in Bosnia Hercegovina was heating up, too.

1993, 16mm, b&w/so, 2.5m, $20

THE CHILL ASCENDS

In THE CHILL ASCENDS, I attempted to recover and express memories and states of being (emotional and physical) that were dislocated and, to varying degrees, disintegrated in my childhood. The film is in four parts, with titles of settings from the Roman Catholic *Mass for the Dead* (setting translations: 1) Remember 2) How Wretched Am I 3) Lament 4) Deliver Me).

Fred Camper's "Critic's Choice" in the *Chicago Reader*, April 28, 1995.

1993, 16mm, b&w/so, 17.5m, $50

JANKA'S STRUDEL

JANKA'S STRUDEL is about words and images, authority and oppression. The film was a response to the verdict in the Rodney King battery. The script was taken from a strudel recipe in *The Joy of Cooking*.

"The only snuff film marketed to the epicurean. Recollection is rhymed with reconstruction and establishes a new meter for haiku." — Brian Frye

1994-1997, 16mm, b&w/so, 1m, $20

SONGS OF DEEDS (CASUALTIES)

This is the first part completed in a projected series documenting human affairs .... Toward the end of the 11th century the Franks were seeking a new Christian identity and an enemy. Poets and minstrels started to compose the *chansons de geste*, the songs of deeds. Pope Urban II summoned the First Crusade in 1095. ... Muslims (Saracens) and Jews were slaughtered with holy zeal. Nine centuries later the consequences to that call to arms resonates from the Mideast, to the boardrooms of the global, corporate warriors, to the heinous crimes against humanity in the former Yugoslavia and elsewhere. Your host for this segment is Porky, the Trickster. To be continued ...

1997, 16mm, b&w/so, 5m, $20

JIMY AND ROKY

A "found film" presenting the vitality of childhood crushed under the direction of a well-meaning adult; and a quote by an LSD-addled rock 'n' roll cult figure who spent years being subjected to Thorazine and shock therapy.

1998, 16mm, color/so, 4m, $20

ANNE SEVERSON

See Alice Anne Parker

GREG SHARITS

CIPHER

Note: Rental proceeds will be used to develop a preservation fund and to make possible the printing of other films by the late artist.

"The late Greg Sharits is another filmmaker whose work deserves to be more widely recognized than it has been. The younger brother of Paul Sharits, Greg Sharits died violently in 1980 and is the second subject of the Collective's 'Not Forgotten' series .... Those films of Sharits that I've seen fall into two categories. Some are home movies whose surfaces have been overlaid with all manner of stenciled patterns, creating jumbles of letters, crude wipes, and strobelike flickers. *Transfer* is the most complex and varied of these, but Sharits' other genre — street films identified only by numbers — are even more impressive. Although hardly documentaries, these percussive, edited-in-camera compositions, superimposing the neon lights and illuminated storefronts of downtown San Francisco with uncanny geometric precision, could only have been shot off-the-cuff with an inconspicuous small-format camera. At once lyrical and rigorous, these meticulously crafted city symphonies are among the most ecstatic avant-garde films I've seen since I began covering the beat ...." — J. Hoberman, *The Village Voice*

S8mm, color/so, 10m, $5

UNTITLED NO. 4

"As he had no editing equipment his movie making strategies were limited to a fairly narrow range. The city streets, Chinatown, beer signs, city lights, the interior of his hotel and various reflecting surfaces from which we often get glimpses of the filmmaker camera-at-eye. I think of these images as having a hermetic quality; we never get a facial study of any person. The people are figures in the cityscape. His in-camera editing style is always fast, always keeping a heartbeat rhythm. Post production consisted of removing the flares and splicing together the various camera rolls. These films he then premiered at open screenings before depositing them in Canyon Cinema. Sometimes he gave away his films as presents, always the originals, so there probably are some which are lost forever." — Carmen Vigil, "Not Forgotten" series, Collective for Living Cinema

R8mm, color/so, 9m (18fps), $14

UNTITLED NO. 5

A four-movement, double-exposure, lyrical imagistic cinepoem in staccato, single-frame/200M polyrhythms.

R8mm, color/si, 17m, $10

UNTITLED NO. 6

R8mm, color/si, 12m (18fps), $12

UNTITLED NO. 8

Single-exposure lyrical imagistic cinepoem in single-frame rhythms inspired by Domenico Scarlatti harpsichord sonatas.

S8mm, color/so, 15m, $10

UNTITLED NO. 9

A lyrical-imagistic cinepoem dedicated to my own psychosomatic myopia and the epiphanies of everyday vision.

S8mm, color/si, 10m (18fps), $5

UNTITLED NO. 10

My last untitled film and, perhaps, my last film altogether. A summing up of my earlier Super 8 films. A beginningless-endingless slice of abstract life via the camera as brush.

S8mm, color/so, 13m (18fps), $10

PAUL SHARITS

WINTERCOURSE

Discovered in summer of 1985, of a set of "haiku-imagistic films" I did before coming to my characteristic style, as in RAY GUN VIRUS; I thought I'd destroyed all these pre-pure films, in about 1969-1970, the time of my separation from my first marriage. The film concerns my marriage, which lasted seven years; it was shot during its first year, when I was a painting student at the University of Denver. It is full of apprehensions, in a montage style which counterposes "opposites": sexuality and religion; seasonal opposites; hopefulness undercut by fears of eventual separation (the image of a statue of two women, arm in arm, reading a book). I find it visually and kinetically interesting, after all these years.

1962, 16mm, b&w/si, 12m (18fps), $25

PIECE MANDALA/END WAR

Soundtrack by Bob Grimes.

Blank color frequencies space out and optically feed into black and white images of one lovemaking act which is seen simultaneously from both sides of its space and both ends of its time.

"Thanks for the strip ... it IS that/cut to the bone of some matter that does really concern me: how a man and a woman meet nakedly head-on among the colors ... lovely: I can hardly wait to see the entirety of that vision ...." — Stan Brakhage

"PIECE MANDALA/END WAR reminds me very much of the back light (GoKo) which illuminates the spirit of Buddha — yet no image of Buddha appears; rather, a couple of naked bodies. I have never imagined that GoKo could really happen and illuminate as in this film." — Takahiko Iimura, *Film Art*

1966, 16mm, b&w/color/so, 5m, $11

RAY GUN VIRUS

Although affirming projector, projection beam, screen, emulsion, film frame structure, etc., this is not an "abstract film"/projector as pistol/time-colored pills/yes=no/mental suicide and then, rebirth as self-projection.

"... just colors and strobe ... 'light-color energy patterns (analogies of neural transmission systems) generate internal color-time shape and allow the viewer to become aware of the electrical-chemical functionings of his own nervous system' ... It's true." — David Curtis, *International Times*

"RAY GUN VIRUS is a work in which no images appear yet one can get pure identity on film. ... projected film itself makes the viewer aware of where he stands. RAY GUN VIRUS is not so-called 'Psychedelic Cinema' but even more and goes beyond it through Sharits' bright clarification of the media." — Takahiko Iimura, *Film Art*

Exhibition: Fourth Int'l Experimental Film Competition, Knokke-Le-Zoute; "Twenty Years of American Personal Film" anthology, National Museum of Modern Art, Tokyo, 1966.

Collections: Museum of Modern Art, NY; Royal Archive of Belgium.

1966, 16mm, color/so, 14m, $32

WORD MOVIE (FLUXFILM 29)

Approximately 50 words visually "repeated" in varying sequential and positioned relationships/spoken word soundtrack/structured, each frame being a different word or word fragment, so that the individual words optically-conceptually fuse into one three and three-quarter minute-long word.

1966, 16mm, color/so, 4m, $20

N:O:T:H:I:N:G

Based, in part, on the Tibetan Mandala of the Five Dhyani Buddhas / a journey toward the center of pure consciousness (*Dharma-Dhatu* Wisdom) / space and motion generated rather than illustrated / time-color energy create virtual shape / in negative time, growth is inverse decay.

"The screen, illuminated by Paul Sharits' N:O:T:H:I:N:G, seems to assume a spherical shape, at times — due, I think, to a pearl-like quality of light his flash-frames create ... a baroque pearl, one might say — wondrous! ... One of the most beautiful films I've seen." — Stan Brakhage

"You are pulled into the world of color, your color senses are expanded, enriched. You become aware of changes, of tones around your own daily reality. Your vision is changed. You begin to see light on objects around you. ... Your experience range is expanded. You have gained a new insight. You have become a richer human being." — Jonas Mekas

"In essence there are only three flicker films of importance, ARNULF RAINER, THE FLICKER, and N:O:T:H:I:N:G. ... In terms of the subject we have discussed here, it is Sharits' N:O:T:H:I:N:G that opens the field for the structural film with a flicker base." — P. Adams Sitney

1968, 16mm, color/so, 36m, $82

T,O,U,C,H,I,N,G

Starring poet David Franks whose voice appears on soundtrack/an uncutting and unscratching mandala.

"Merges violence with purity." — P. Adams Sitney

"Surrealist *tour-de-force*." — Parker Tyler

On "10 Best Films of 1969" lists of Soren Agenoux and Jonas Mekas.

1968, 16mm, color/so, 12m, $30

INFERENTIAL CURRENT

A mapping of an image of the linear passage of "16mm film frames" and "emulsion scratches" onto an actual 16mm film strip (the unperceived film "print") / the aural word "miscellaneous" is extended to a length of eight minutes by serial fragmentation, looping, staggering and overlaying / a variational but non-developmental strand thru time. / Dedicated to Lynda Benglis.

"Like S:S:S:S:S:S, INFERENTIAL CURRENT is concerned with the movement of film through the projector and with the distinction between the film strip itself and its image, as it appears on the screen. In this film, the image is that of a whole film strip, with sprocket holes. The movement of the sprocket holes shift speeds and creates illusions of motions (reversals of direction, etc.) but also alludes to the motion of the actual movement of the actual film going through the projector. There is an interplay of two generations of vertical scratches, which provides an ironic effect." — David James, *Art & Cinema*

1971, 16mm, color/so, 8m, $18

S:TREAM:S:S:ECTION:S:ECTION:S:S:ECTIONED

A conceptual lap dissolve from "water currents" to "film strip current"/Dedicated to my son, Christopher.

"Yes. S:S:S:S:S:S is beautiful. The successive scratchings of the stream-image film is very powerful vandalism. The film is a very complete organism with all the possible levels really recognized." — Michael Snow

"In his earlier flicker films, Sharits expores the mechanisms of perception and projection, and now he takes his investigations to their logical extreme — to the nature of the film-strip itself. ... The fascination and energy of the film derive from its multi-dimensional dialectics, in which all available systems of experience are contrasted with their logical opposites/complements: sound against vision, film as representation against film as object, circular against linear structure, progression against regression, past against whole, meaning against abstraction." — David James, *Art & Cinema*

Collection: Anthology Film Archives; Centre National D'Art et de Culture Georges Pompidou, Paris.

1968-1971, 16mm, color/so, 42m, $85

AXIOMATIC GRANULARITY

Dedicated to Jonas Mekas.

"There is a paradox in such artistically special (and significant) films as Sharits' very real and reflexively beautiful AXIOMATIC GRANULARITY. It is that in becoming so accessible and authentic through its refusal to be anything but itself — emulsion grain seen in color and movement — the film for most viewers is likely to be impenetrable ... the film begins to evoke a quiet flow of thought. That thought, however, is repeatedly returned to the light perceived on the screen as the film calls attention to itself through the random appearances of scratches, becoming simply and pleasantly what it is, refreshingly nothing more." — Anthony Bannon, *Buffalo Evening News*

Collection: Centre National D'Art et de Culture Georges Pompidou, Paris

1972-1973, 16mm, color/so, 20m, $46

COLOR SOUND FRAMES

"Paul Sharits' new film COLOR SOUND FRAMES ... is a film in which Sharits sums up his researches in the area of film strip (in opposition to the individual frames). The film strips move horizontally and vertically; two strips move simultaneously in opposite directions; variations in color; action of sprocket-holes. Very methodically and scientifically he covers the area .... COLOR SOUND FRAMES advances one area of cinema or one area of researches in cinema (call it art if you wish) to a new climax, to a new peak: his exploration is so total, so perfect." — Jonas Mekas, *The Village Voice*

"These films allude to what happens in your head as much as to what sits up on the flat plane of the screen. Obviously, Sharits has created a need for a vocabulary of operational light terms, that is, how we experience light in overlapping planes in time, the patterns that arise out of repeating light shapes and sounds, the magic of incantation and reification known to every Shaman and ritualistic artist before there was a word 'Esthetics' or even a written language. Sharits employs modern technology to say something very deep, very profound and very beautiful." — Leonard Horowitz, "Independent Films: Light/Environment," *The Soho Weekly News*

Collection: Anthology Film Archives

1974, 16mm, color/so, 26.5m, $61

APPARENT MOTION

Production assistance: Creative Artists Public Service Program (CAPS).

The images for this project were first obtained by enlarging, with an optical printer, frames of evenly distributed grain particles from a black and white strip of underexposed 8mm Tri-X film. The resulting 16mm black and white Plus-X copy was again blown up with an optical printer to make a negative on high contrast stock. In the final stage, using an optical printer, color gels were employed to code each of the up-to-six layers of superimposed images of grain fields; this was recorded on fine grain Ektachrome Commercial color stock. What began as dark grain particles in relatively clear (light toned) emulsion, in the 8mm specimen, at the last stage, have become colored images of grain particles in a dark field.

What I am proposing in this project is that even at the infrastructural level — and contrary to its intended purposes — the bases of film's illusionistic movement can be discerned. One might hypothesize that film is, in this respect, thoroughly illusional, on all levels from its most obvious recorded-image plateaus to its most primary image-forming depths.

1975, 16mm, color/si, 30m (18fps), $60

ANALYTICAL STUDIES I: THE FILM FRAME

A set of short pure color studies, usually exploring one dominant hue. Most of these works were studies for longer projects. The last four "migraine" studies are rhythmically based around the five-cycle-per-second oscillation pulse of the typical fortification illusions preceding a migraine attack; this onset period, with its visually dynamic effects, is reported to be a quite vibrant and enjoyable state.

1. Modular Blue 2. Green Matrix 3. White Field 4. Orange Field 5. Pink Modulation A 6. Pink Modulation B 7. Temporal Frame A 8. Migraine Onset A 9. Migraine Onset B 10. Migraine Onset C 11. Migraine Onset D. (After titles, focus should be shifted to sharpen the edges of the screen.)

Collection: Centre National D'Art et de Culture Georges Pompidou, Paris

1971-1976, 16mm, color/si, 25m, $57

ANALYTICAL STUDIES II: UN-FRAME-LINES

A highly varied and playful series of short sketches involving induced camera "mistakes," printing "errors" and various "assaults" upon film (some rephotographed) which in one way or another reveal the process/materiality of cinema. The "unframing" called for in this film (bringing the top frame line down into the viewing area as is possible by adjusting the projector framer) is a way of heightening the intended unmasking of the usually hidden vulnerability/fragility of the film strip.

1971-1976, 16mm, color/si, 30m, $69

ANALYTICAL STUDIES III: COLOR FRAME PASSAGES

The film consists of seven sections: the first section, "Specimen I," a "flicker" film, is the subject for the other sections of ANALYTICAL STUDIES III. ... "Specimen I," as with most of my other works, also exists as a "Frozen Film Frame," wherein the entire footage of the film is cut into strips and aligned serially between sheets of clear plexiglas.

Section I: "Specimen"

Three spectral cycles intersecting into a "flicker" work that is the basis of ... all that follows in this film.

Section II: "Divergent Strip Vectors"

Film of the first film. Two strips shot in real time are superimposed, one moving upward, the other downward. Other colors are created. Changes in speed cause various kinds of illusions.

Section III: "Document"

A documentation of how the films were shot. Shows Sharits and two assistants at work on *Synchronousoundtracks*. The film strip that they are shooting is superimposed over their images.

Section IV: "Strip in Strip"

A superimposition of one strip image over and a bit inside another strip image.

Section V: "Strip of Strip, A"

Not a superimposition of two strips but rather a document of an actual strip, moving upward, containing the image of another film strip, also moving upward, blurring at various speeds in rephotography.

Section VI: "Strip of Strip, B"

Same as Section V but the inner strip image is moving downward while the actual strip containing it is moving upward.

Section VII: "Strip of Strip of Strip B"

A document of Section VI; three film strip images and sprocket sets, one within another.

1973-1974, 16mm, color/si, 22m, $50

ANALYTICAL STUDIES IV: BLANK COLOR FRAMES

Contains: 1. Specimen II 2. Specimen III 3. Specimen IV 4. Diagonal Temporality B 5. Diagonal Temporality C 6. Temporal Frame B

Like ANALYTICAL STUDIES I, these short works each develop a different rhythmic and/or melodic idea using only rapid successions of color frames. The "Specimens" are called such because they are the "subjects" of (rephotography) analysis: "Specimen II" was intended to be the subject for the film EPISODIC GENERATION — although the footage, in itself, was successful, I did not find it adequate for its intended purpose; therefore, "Specimen IV" was created and was used (rephotographed) for EPISODIC GENERATION. The other works were studies for sections of the film DECLARATIVE MODE. (After titles, focus should be shifted to sharpen the edges of the screen.)

Note: All of the above films in the ANALYTICAL STUDIES SERIES may be projected at silent speed as well as sound speed.

1975-1976, 16mm, color/si, 15m, $44

EPILEPTIC SEIZURE COMPARISON

"Beauty shall be convulsive." — Andre Breton

Produced with the aid of a CAPS Award (1978). Sound portion made possible by the facilities of the Computer Science Center at Carnegie Mellon University and ZBS Foundation (through funding by the New York State Council on the Arts and the National Endowment for the Arts).

The films are of two patients, extracted from a medical film study of brain wave activity during seizures. Of course, the patients volunteered for these tests. The black and white footage of each patient entering convulsive stages was temporally and tonally articulated on an optical printer and rhythmic pure color frames were added to these images. Everything was done to allow the viewer to move beyond mere voyeurism and actually enter into the convulsive state, to allow a deeper empathy for the condition and to also, hopefully, experience the ecstatic aspect of such paroxysm.

1976, 16mm, color/so, 30m, $65

TAILS

A series of tail ends of varied strips of film, with sometimes recognizable images dissolving into light flares, appear to run through and off of a projector. A romantic "narrative," suggesting an "ending," is inferred.

Note: This film may be projected at either silent or sound speed.

1976, 16mm, color/si, 3m, $7

EPISODIC GENERATION

The visual "degeneration" of the image ... through successive rephotography is paralleled by the compression of verbal information to the point of its loss of legibility; yet, both the "degenerated" sound and image are perceptually engaging, even in the most advanced stages of "degeneration." It is obvious why the film has its title, because of the strategies of its coming into being, but, paradoxically, at the level of effect, its dynamics arise from its "Episodic Degeneration."

1978, 16mm, color/so, 30m, $69

3RD DEGREE

Special thanks to: Mary Ann Bruno (actress); Susan Mann (voice); Robert Franki (simulation of rattlesnake sound); Ken Rowe (sound production assistance); and Steve Gallagher (visual production and general assistance).

In Part 1 there is an image of a moving strip of film, showing sequences of a close-up of a match being waved somewhat agressively in front of a young woman's apprehensive face. The soundtrack: occasional match striking and rattlesnake warnings and the words, "Look, I won't talk." ... The second part is the first part rephotographed .... In Part III we see the rephotographed image of Part II, which contains Part I, so it is a film of a film (of a film of the original film) ....

The film is "about" the fragility of the film medium and human vulnerability; both the filmic and the human images resist threat/intimidation/mutilation: the victim is defiant and the film strip also struggles on, both "under fire." It is a somewhat violent drama but it is also an ironically comic work and there is a formal beauty in the destructiveness of the burning film. While the film (from section to section) develops, becomes more visually complex, successively regenerates (as the figurative images degenerate), it nevertheless implies not finality; rather, 3RD DEGREE implies endurability, extension and on-goingness.

1982, 16mm, color/so, 24m, $55

BAD BURNS

Two reels of mis-takes in shooting Part II of 3RD DEGREE. Film was loaded in camera improperly and the image slides about off-center and becomes blurred — creating some rather amusing and mysterious imagery. A made "found" object.

1982, 16mm, color/si, 5m, $15

BRANCUSI'S SCULPTURE ENSEMBLE AT TIRGU JIU

This film is a "chronicle" of a visit I made in 1977 to Romania to experience three of Brancusi's most famous sculptures: "The Endless Column"; "The Gate of the Kiss"; "The Table of Silence"; (and the lesser known "Arcade of Pedestals," the modular system of stools which lead from the "Gate" to the "Table"). These works are in the small, rural town of Tirgu Jiu, not far from the village of Hobitza (where Brancusi was born and spent his childhood). These works are shown in photographs and discussed as totally autonomous "abstract" sculptures simply placed conveniently around the town; but, in fact, they are also parts of a larger and very specific environmental (and symbolic) motif. Their placement suggests a metaphysical continuum; they span the boundaries of the town and while aligned in a (virtual) straight line, all three cannot be seen from any single point of view, so there is a temporal unfolding as one moves through the town to experience the relationship.

"There should be other films like this about works of art." — Lynda Benglis, Sculptor

1977-1984, 16mm, color/so, 23m, $60

FIGMENT I: FLUXGLAM VOYAGE IN SEARCH OF THE REAL MACIUNAS

Shot almost entirely with single-system (direct sound) Super 8mm film. Trying to discover new conceptions of sound (synch and wild), I attack abstractionism and non-narrative in favor of an episodic (or idiotic) chronical-like "form." There are two subtexts that are narrative and that end in tragedy, if one is able to see the film in these terms (my techniques are all intentionally "wrong," perhaps *bad*, but that risky mode seems necessary if one wishes to allow "spontaneous" images to arise and form a dramatic tale). So the film is subtextually tragic while the surface of it seems lax or zany. It is a "comedy" that is not, as a whole, funny. A sweeping, Douglas Sirk-esque "home" movie "on the road." Risk "reputation" as a careful "minimal-structuralist."

1977-1986, VHS, color/so, 175m, $200

RAPTURE

"RAPTURE is a fierce vision of a Dionysian experience, a tightly controlled visual statement about the abandonment of self to heightened transportive states. It is also an exploration of the similarity between 'religious' and 'visionary' ecstasy and psychotic states." — CEPA (Buffalo)

"There is another antecedent for this videotape contained in the remarkable paper print collection of films in the Library of Congress that includes a series of clinical documents of people afflicted with epilepsy filmed at the turn of the century. Those films present a paradox for the viewer: Observing events (seizures) where pain remains trapped mutely and invisibly within the confines of the body even as its shadow is projected as a measurable mass across the indexical grid of the cinematic recording device. I imagine RAPTURE as another look at the inarticulateness of pain — the inadequacies of the recording device for fixing the radical subjectivity of pain ... or ecstasy. In RAPTURE we are presented with a wounded and relentlessly objectified body demonstrating, with almost clinical control, the varieties of its own objectification." — Barbara Lattanzi

Exhibition: CEPA Video Program, Buffalo; Kino Arsenal; Kino Eis Zeit; Infermental 7 (traveling exhibition of world video); Offensive Video Kunst, Dortmund, West Germany; London Film Festival; Int'l Audio Visual Experimental Festival, Arnhem, Holland; SF Cinematheque.

1987, VHS, color/so, 20m, $90

ELIZABETH SHER

Believing that the ordinary can be fascinating and the unusual accessible, I draw on my own experiences, allowing my art to chart the progress of my own creative growth and maturation with films about child beauty pageants, BE A WINNER; the pressures under gender identification, I KNOW WHAT BOYS LIKE; the perils of prepubescent sexuality, TOO YOUNG; electronic shopabuse, Compu-shop; and an examination of the fear of aging, CHECK UP. For the past few years I have been videotaping interviews with women, physicians and alternative health professionals and support groups. In 1993, I completed APPROACHING THE 14th MOON — WOMEN AND HEALTH PROFESSIONALS DISCUSS MENOPAUSE, a 52-minute documentary, in time for my 50th birthday. Further investigation led me to see the need to produce WHEN WOMEN GO THROUGH MENOPAUSE, WHERE DO MEN GO? (1996) and MEN ARE FROM MOON which look at the effects of the menopause transition on men and couples arise for men during this passage. Perhaps I am charting more than my own life in film — folks keep asking what I will tackle next so they can find out what it is in store for them! Coming soon — FACE IT about the Boomers and cosmetic surgery.

Elizabeth Sher is Professor of Art at California College of Arts and Crafts in Oakland, California, and Director of I.V. Studios.

Festivals and broadcasts include: KQED-TV in San Francisco; WNET-TV in New York City; The Knowledge Network in British Columbia; Silver Apple, National Education Media Arts Festival; Gold Award, Worldfest Charleston; Documentary Trophy, Rochester Int'l Film and Video Festival; Central Florida Film and Video Festival; Victoria Film and Video Festival, Canada; Palm Springs Short Film Festival; First Prize, PSA, East Bay Media Festival; Downtown Community TV in New York City; American Film Institute, Kennedy Center, Washington, DC; Women in the Director's Chair, Chicago; Passages, a Survey of California Women Artists, Fresno Art Museum; Film Culture Centre, Hong Kong; Video Femmes, Quebec; Festival of American Independent Cinema, Milan; Edinburgh Film Festival; San Francisco Int'l Film Festival; Most Humorous Video, Hollywood Erotic Film and Video Festival.

BEAT IT

"What, rubber moles? Elizabeth Sher's exercise in fixation introduces us to the carnival game of 'Whackamole.' Players are granted the privilege of bashing the bejeesus out of randomly controlled rubber moles' heads as they dart out of their holes, and you will too just watching this weird action." — Tony Reveaux, Bay Area Filmmakers Showcase

16mm, color/so, 4m, $10

BRAINWASH AND BEYOND

Explore the parameters of the art/video interface with Elizabeth Sher and Phil Hopper's charged alternative to Empty-Vee (MTV). BRAINWASH offers montage impressions of techno nails in the contemporary cultural coffin while Flipper whines and grinds; WASH IT, where low-riders get squeaky clean at the drive-through to the spicy sounds of Steve Mitchell and Los Agitadores; a gruesomely beautiful look at amusement parks to industrial sounds by John Gullak; Hopper's award winning NOISE & TELEVOID. BOUND & GAGGED, among other tracks inspired by Uncle Bill Burroughs — hulahooping at Ground Zero — and more.

VHS, color/so, 60m, $45

DANCING ON THE EDGE OF SUCCESS: AN INTERVIEW WITH CHOREOGRAPHER MARGARET JENKINS

Dancer/choreographer Margaret Jenkins discusses her sources and influences (Merce Cunningham, Martha Graham, Jose Limon to name a few) and describes her experiences in the early days of modern dance in New York, the building of her own company in San Francisco and the joys and difficulties of keeping San Francisco's premier modern dance troup alive and well. All this interspersed with a look at her dancers as they rehearse and develop a new piece in collaboration with Yoko Ono.

VHS, color/so, 30m, $35

HOMENAJE A TENOCHTITLAN — AN INSTALLATION FOR DAY OF THE DEAD

500 years after Columbus' voyage to America in 1492, Carmen Lomas Garza installed her historic *ofrenda* at the Smith College Museum of Art. Lomas Garza returns the viewer to Tenochtitlan (Mexico City) in 1521, when Hernan Cortes and his army attacked the Aztec capital city. Lomas Garza and a group of students create a highly colorful work of art that pays tribute both to her own ancestors and mentors and also to the cultures destroyed by the invasion of the conquistadors.

"Highly recommended for secondary school and art libraries with a special interest in Chicano art." — *The Library Journal*

"In HOMENAJE A TENOCHTITLAN [Lomas Garza] reclaims her past through her devoted (re)membering and honoring of our past and sets us free to live our future." — Dr. Amalia Bains, Director, Institute of Visual Arts & Public Programs, CSU, Monterey Bay

Exhibition: Yerbe Buena Center for the Arts, SF; Austin Museum of Art; San Antonio CeinFestival.

1996, VHS, color/so, 24m, $75

HOW TO MARKET A BODY OF ART

Four members of the arts community — museum curator, gallery director, art consultant and performance space coordinator — discuss subjects ranging from the ethics of the art world to the sometimes tawdry aspects of the art/finance interface. Guidelines for launching art from the studio to the marketplace. Tips for artists, buyers and dealers on tax advantages, presentation and more. Upbeat and informative with just a touch of irreverence: says Nancy Frank of La Mamelle, "... if you're not making money in the '80s, you're not making art!"

VHS, color/so, 15m, $30

INTERVIEW WITH ARTISTS PROGRAM 1

"To be an artist today you have to have a certain goofiness and a certain commitment — and a certain way of paying the bills," explains burly and spattered painter John King; 75-year-old video artist Vee Hotchkin gives away her secret of eternal youth in "Living at Risk"; humor is the tool of narrative painter M. Louise Stanley; sculptor Tyler Hoare replaces the Red Baron with the Sopwith Camel in San Francisco Bay; shiver to the mechanical horror of the leading masters of avant-garde irreverence — Survival Research Laboratories; a tour of the quirky underground radio personalities from three alternative radio shows, including Tim Yohanon of *Maximum Rock'n'Roll*.

VHS, color/so, 45m, $35

INTERVIEWS WITH ARTISTS PROGRAM 2

Three minority artists reveal the genesis and motivation behind their singular art forms. John Abduljaami, an Oakland sculptor, carves poignant stories in roughly hewn wood; painter and printmaker Carmen Lomas Garza explains how she evolved beyond her art-schooled sophistication to become a "pintura de monitos"; altar and installation artist Amalia Mesa Bains constructs her personal tribute to Santa Teresa as she begins her own "Renunciation" — a five-month fast — and loses 100 pounds (the art diet?).

VHS, color/so, 30m, $35

INTERVIEW WITH ARTISTS PROGRAM 3

Oakland realist painter Anton Ginter describes his attachment to his inner-city surroundings and their relationship to his love of the blues; internationally acclaimed puppeteer and mime Arina Isaacson talks about her "family" of archetypal dolls and her spellbinding method of moving them. "Arts Plural" artists Charles Amirkhanian and Carol Law explain the interaction between his sound/text and her surrealistic-pop slide images in their joint performances.

VHS, color/so, 30m, $35

INTERVIEWS WITH ARTISTS PROGRAM 4: THREE INSTALLATION ARTISTS AT MID-CAREER

This Program includes:

THE TREE MUSEUM — AN INTERVIEW WITH SUSAN LEIBOVITZ STEINMAN: Environmental activist/community sculptor Leibovitz Steinman examines our ecosystem in a site specific public installation using recycled materials.

RECONSTRUCTING REALITY — THE ART OF JEANNE O'CONNER: O'Connor combines photography, painting, drawing and sculptural elements to create a sense of memory of place which resonates with the viewer's own experience, history and dreams.

M. LOUISE STANLEY PAINTS A SHARP EDGE ON THE CLASSICS: Stanley talks about her narrative work, her sketchbooks and the building of her own private Pompeiian Villa for an exhibition in San Francisco. With humor and a very personal style, she reinterprets and updates the myths and masters of the past.

"For all her technical expertise and biting humor, many of Sher's most successful moments come from unadorned interviews. Sher treats her subjects matter-of-factly, just letting them talk — and the results are rewarding." — David Armstrong, *San Francisco Examiner*
1994, VHS, color/so, 35m, $35

I.V. MAGAZINE VOLUME #1

I.V. MAGAZINE is the perfect comeback to the white-bread blandness of network TV magazines. This wide-ranging pastiche of interviews, humor, satire and music opens with Sally Webster (of the Mutants) fumbling for a video fix. Next an interview with a policewoman is punctuated by her target practice on the firing range; a peep behind the scenes at "Fantasy Phone Call Service" and fashion mutilation set to John Gullak's industrial score in "Razor Ribbon." View the world through the lurid eyes of a shoe fetishist; chill to post-nuke delights; submit if you dare to Flipper's "Brainwash" music — and more.

"I.V. MAGAZINE keeps you off balance ... a very welcome sign in times when the rewards go to those who play it safe." — *St. Louis Post-Dispatch*
VHS, color/so, 60m, $45

I.V. MAGAZINE VOLUME #2

Another upbeat amalgam of weird, whimsical and ironic visions; SHOWTIME, with soundtrack by Minimal Man, is a brutal critique of modern Americana; CONTRASTS alternates images from the capitol of capital, Hong Kong, and cradle of communism, China. Chat with a reformed bank robber who recently lunched with Reagan; listen to lies from anarcartoonist Paul Mavrides and audio ayatollah Doug Wellman; vote for your favorite crime of the week. Watch ads for products you won't believe exist, and a musical tribute to the roaring '20s featuring a SAMURAI TAP DANCER — and more.

"I.V. MAGAZINE reveals the irony and absurdity of modern life with humor powered by kinetic tension." — *Arts & Entertainment*
VHS, color/so, 60m, $45

I.V. MAGAZINE VOLUME #3

The latest edition of I.V. MAGAZINE — INFORMATION FOR PEOPLE WHO CAN TAKE IT STRAIGHT. This full-scale invasion into the computer age is semi-conducted by that heart-of-gold, brain-of-silicon, megahostess — MacDonna. View kiddie beauty pageants; tips for handypersons and upscale house hunters; the whimsy of computerized martial arts; an octogenarian who swears that "work makes young." The satire bites in an English "industrial music video" set to the tune of tearing velcro and FIND IT, a computer-animated frenzy in a dumpster with internationally acclaimed mime, Arina Isaacson, and the dog-gonest genie ever — and even more.

"This edition of I.V. MAGAZINE should blaze the trail for the penetration of art into the great American psyche." — Jonathan Formula
VHS, color/so, 60m, $45

JUGGLING

A harried young mother, played by Sue White, formerly of the Mutants, tries to balance career and kids in this hilarious day-in-the-life.
16mm, color/so, 14m, $30

JUST ANOTHER WEEKEND

Original score by ROVA saxophonist Jon Raskin.JUST ANOTHER WEEKEND is a fresh, quirky comedy that cuts right to the heart of the X-Myth. Internationally acclaimed performance artists Rinde Eckert and Jo Harvey Allen strut their strange and wonderful stuff against the striking backdrop of the snow-covered (and we're talking five feet here) high country of Colorado. As the "gimme" decade skids to a close, filmmaker Sher takes a wry look at the icy pitfalls in the quest to have it all.

Two sisters, a corporate designer and an environmentalist, plot their escape from December's annual holiday shop-til-you-drop ritual only to find life and love not so peaceful on the Western Slope. Their misadventures on the journey away from it all lead them on a circuitous route — through chilling trailside liaisons and into the depths of a property development scam — back to the family hearth.
1989, VHS, color/so, 78m, $45

TOO YOUNG

Taking off where Brooke Shields left us in her Calvins, this film takes a hard, humorous look at the pressures and frustrations young people (women) (girls) feel as they rush out to explore their sexuality with all the taboos and fears that entails.
16mm, color/so, 3m, $10

THE TRAINING

A satirical re-enactment of the behavior modification approach to toilet training bound to cheer up any retentive person. The instruction is loosely based on a popular book on the subject which the filmmaker came across in her search to understand and solve this universal problem.
16mm, b&w/so, 8m, $15

WASH IT

Low Riders get squeaky clean at the drive-through to the spicy salsa sounds of Los Agitadores featuring Steve Mitchell.
16mm, color/so, 6m, $12

WOMEN BY WOMEN

A historic exhibition of leading Hispanic artists portraying woman as healer, mother, sister, abuelita, indigena and worker curated by Amalia Mesa Bains and Maria Pineda at San Francisco's renowned Galeria de la Raza. Judith Baca, Carmen Lomas Garza, Lorraine Garcia, Rita Chavez and others explain how each has evolved an individual voice while paying homage to a common cultural heritage. In this personal, intimate look at the artists and their work, an evocative spirituality emerges as culture is transformed into myth.
VHS, color/so, 60m, $35

Videotape compilations for sale:

WHAT'S INSIDE THESE SHORTS?

What indeed! Well, there's JUGGLING, a hilarious and manic short about the pressure of combining motherhood with work, starring Sue White (of the Mutants); BEAT IT, an exercise in frustration, in which players are granted the privilege of bashing the bejesus out of rubber moles; THE TRAINING, as serious as any potty-training film can be; CHECK UP, where radically cropped frames reveal the mechanics of feminine hygiene at its clinical coolest — a real GYN nightmare; plus a sweet tongue-in-bubble-gummed cheek look at pre-pubescent lust — and more.
VHS, color/so, 50m, $45

Revolver by David Sherman

DAVID SHERMAN

ADOBE NOISE

A residue of a Southwest landscape.

"The stream of veiled images, some representational/figurative, others abstract, move within a subterranean matrix which conveys an impression of the maker's volatile, oneric landscape." — Abraham Ravett

1987, 16mm, color/si, 5m, $8

ROSE AND ROSE ELAINE

An urgent letter that will never be read. This film, the grains of memory, an unconscious faith and terror, tries to bridge the pain of a broken family communion.

1988, 16mm, b&w/si, 11m, $17

REVOLVER

REVOLVER incorporates diary observations, found and physically manipulated images as well as experiments of shooting through handmade pinhole lenses. This film is an attempt to come to terms with the isolation and displacement that confronts the contemporary urban dweller; a personal journey through social, physical and psychic landscapes that are both beautiful and tragic. Light motivates growth and decay. Abstractions push and pull in the passage of time toward an exceedingly anxious future.

1993, 16mm, color/so, 9m, $30

Tuning the Sleeping Machine by David Sherman

TUNING THE SLEEPING MACHINE

"TUNING THE SLEEPING MACHINE maintains a dreamy oscillation between visual abstraction and a disjointedly submerged narrative of sexual menace. ... [It] recalls our shared experience of late-night television in which lambent images emerge from the screen and turn strange as they percolate through our half-conscious thoughts and reveries." — Paul Arthur, *Film Comment*

"Fragments of unidentified and yet strangely familiar films, pregnant with allusion and implication, drift into one another, obscured by the haze of rephotography, electricity and the residue of (al)chemical formulae, renamed time and memory. TUNING THE SLEEPING MACHINE resurrects the cinema projected on the unconscious, a series of images defined by the gaze of an eye, the presence in an empty room, the creeping darkness that shrouds a strange face. In this conflation of image and subject, the timeless dream of cinema finds its dreamer, and so do we." — Brian Frye

Exhibition: NY Film Festival, 1996; Biennial Exhibition, Whitney Museum of American Art, 1997; Ann Arbor Film Festival; Found Footage 98; SF Int'l Film Festival.

1996, 16mm, color/so, 13m, $45

STUART SHERMAN

"Sherman's movies resemble his one-man shows in their suggestive, rebuslike juxtaposition of gestures and props. There's the same deadpan whimsy, but a greater degree of imagistic freedom .... All psychodrama ultimately derives from Maya Deren, but Sherman is Deren's heir in even more specific ways. His films make especially clever use of the montage 'creative geography' that she pioneered in AT LAND — although Sherman does so not in the service of creating a dreamlike space so much as a means of supplying visual jolts and formal analogies. Like Deren, Sherman is an ingenious editor .... The best of his visual puns have a Magritte-like poetic kick .... There's a touch of Keaton in Sherman's stolid, off-hand persona." — J. Hoberman, *Artforum*

"... the tangible deliberateness of the composition of Sherman's films and the economy of his juxtapositions are worked out in a gesture of concision. Through the simplicity, clarity, and brevity of the images an acute sense of elegance and rightness is created. Like riddles, jokes, koan, and paradoxes, Sherman's films operate on this edge of sense, in a world of wonder." — Sally Banes, *Millennium Film Journal*

16 Short Films by Stuart Sherman

All conceived, written and directed by Stuart Sherman.

Globes

Camera/Lighting/Editing: Babette Mangolte; Cast: Stuart Sherman.
1977, b&w/color/si, 2:41m

Scotty and Stuart

Camera/Lighting/Editing: Ken Ross; Cast: Scotty Snyder, Stuart Sherman.
1977, 16mm, b&w/color/si, 2:22m

Skating

Camera/Editing: Ken Ross; Cast: Power Boothe, Judy Henry, Stuart Sherman.
1978, 16mm, b&w/si, 2:44m

Tree Film

Camera/Lighting/Editing: Babette Mangolte; Cast: Stuart Sherman.
1978, 16mm, b&w/si, 1.5m

Edwin Denby

Camera/Lighting/Editing: Jason Burckhardt; Cast: Stuart Sherman.
1978, 16mm, b&w/si, 1:13m

Camera/Cage

Camera/Lighting/Editing: Babette Mangolte; Cast: Stuart Sherman.
1978, 16mm, b&w/si, 2:57m

Roller Coaster/Reading

Camera/Lighting/Editing: Mark Daniels; Cast: Stuart Sherman.
1979, 16mm, b&w/si, 3m

Piano/Music

Camera: Jacob Burckhardt, Mark Daniels, John McNulty, Leonard Puzzo; Lighting: Mark Daniels, John McNulty, Leonard Puzzo; Editing: Mark Daniels; Cast: Stuart Sherman.
1979, 16mm, b&w/si, 1:17m

Hand/Water

Camera/Lighting: Art Feinberg; Editing: Mark Daniels; Cast: Stuart Sherman.
1979, 16mm, b&w/si, 1:37m

Flying

Camera: Octavio Molina, Mark Daniels; Editing: Mark Daniels.
1979, 16mm, b&w/si, 50sec

Baseball/TV

Camera: John Ligon, Octavio Molina, Paul Savage; Lighting: Octavio Molina; Editing: Mark Daniels; Cast: Stuart Sherman.
1979, 16mm, b&w/si, 1:12m

Theater Piece

Camera/Editing: Mark Daniels; Lighting: Mark Daniels, Jan Croeze; Cast: Ric Greenwald, Stuart Sherman.
1980, 16mm, b&w/si, 52sec

Rock/String

Camera: John Ligon, Jacob Burckhardt; Editing: Suzanne Pillsbury; Cast: Stuart Sherman.
1980, 16mm, b&w/si, 55sec

Fountain/Car

Camera: John Ligon, Art Feinberg; Editing: Suzanne Pillsbury.
1980, 16mm, b&w/si, 39sec

Chess

Camera/Lighting/Editing: Mark Daniels; Cast: Stuart Sherman.
1982, 16mm, b&w/si, 1:20m

Fish Story

Camera/Lighting: Rob Danielson, Octavio Molina; Editing: Mark Daniels; Diver: Dick Blau.
1983, 16mm, color/si, 52sec
Package: 1978-1983, 16mm, b&w/color/si, approx. 26m, $60

10 Films by Stuart Sherman (17-26)

Elevator/Dance

Camera/Lighting/Editing: Mark Daniels; Cast: Power Booth, Judy Henry, Art Feinberg, Camille Foss.
1980, 16mm, b&w/si, 3:12m

Racing

Camera: Mark Daniels, Jacob Burckhardt; Lighting/Editing: Mark Daniels.
1981, 16mm, b&w/so, 1:05m

Bridge Film

Camera/Editing: Patrice Kirchhofer.
1981, 16mm, b&w/si, 1:20m

Typewriting (Pertaining to Stefan Brecht)

Camera/Lighting/Editing: Mark Daniels; Cast: Nick Howe, Andrea Dorman.
1982, 16mm, b&w/so, 2:06m

Golf Film

Camera: Adam Zucker, Mark Daniels; Animation: Joey Ahlbum; Editing: Mark Daniels; Voices: Scotty Snyder, Bob Fleischner, George Deem, Julia Heyward, Stuart Sherman.
1982, 16mm, color/so, 50sec

Portrait of Benedicte Pesle

Camera/Lighting/Editing: Jeff Kotter; Cast: Stuart Sherman.
1984, 16mm, b&w/si/so, 56sec

Mr. Ashley Proposes (Portrait of George)

Camera/Lighting/Editing: Jeff Preiss; Cast: George Ashley.
1985, 16mm, b&w/si, 1:35m

Eating

Camera/Lighting: Michael Falasco; Editing: Dan Walworth; Cast: Stuart Sherman.
1986, 16mm, color/so, 6:10m

The Discovery of the Phonograph

Camera/Lighting: Michael Falasco; Editing: Martin Koerber; Cast: Stuart Sherman.
1986, 16mm, color/so, 6m

Scotty Snyder (All Around the Table)

Camera/Lighting: Michael Falasco; Editing: Dan Walworth; Cast: Scotty Snyder.
1987, 16mm, color/so, 9.5m, $25
Package: 1980-1987, b&w/color/si/so, approx. 32.75m, $60

Note: 16 SHORT FILMS and 10 FILMS can be rented together for $100.

Berlin Tour

Camera/Lighting: Carsten Krüger; Editing: Martin Koerber; Cast: Stuart Sherman and fifteen others.
1988, 16mm, color/so, 12m, $25

Black-Eyed Susan (Portrait of an Actress)

Camera/Lighting: Michael Falasco; Editing: Suzanne Pillsbury; Cast: Black-Eyed Susan.
1989, 16mm, color/so, 9m, $25

Liberation (Portrait of Berenice Reynaud)

1993, 16mm, color/so, 8m, $25

Short Film Series by Guy Sherwin

GUY SHERWIN

Making films confers meaning given that none is given.

MUSICAL STAIRS

In MUSICAL STAIRS, 16mm footage of an iron staircase was printed to produce both picture and soundtrack images, *i.e.*, the optical sound sensor in the projector reads the photographs of iron steps as variable density soundtrack. The staircase is filmed from a fixed perspective, producing for the soundtrack a musical scale of eleven stages determined by the camera angles. Sound volume and image brightness were both controlled by varying the exposure setting at the printing stage. The fact that the staircase is neither a synthetic image, nor a particularly clean one (there happened to be leaves on the stairs when I shot the film) means that the sound is not pure, but dense with strange harmonies.

1977, 16mm, b&w/so, 10m, $30

MESSAGES

"[MESSAGES is] a diary-essay recording the development of language, in words and drawings, of his young daughter Maya. It is also a study of the world of trees, water and the passage of time. Intensely beautiful images of shadows of leaves falling on the open pages of a book, a voluminous tree moving in and out of focus, becoming a dark almost abstract mass, a hand plunging into a stream to pluck out a stone and so on. The film is silent with text superimposed — usually questions or comments by the young girl — which show the innocence and incisiveness of childhood. The film inextricably associates these with the perceptions of the artist. ... MESSAGES can be understood as a representation of the artistic process itself." — Michael O'Pray

1981-1983, 16mm, b&w/si, 35m, $90

FILTER BEDS

Funded with a grant from the Arts Council of England.

"... shifts of attention from one plane to the other."

1998, 16mm, b&w/so, 9m, $27

FLIGHT

1998, 16mm, b&w/so, 4m, $20

SHORT FILM SERIES

"... Guy Sherwin's SHORT FILM SERIES which he undertook between 1976 and 1980. Eventually he issued about thirty of them. Some are single studies of light, focused on the reflections in an eye shot in close-up. Others are domestic, as in the PORTRAIT WITH PARENTS or BREATHING .... Many deal with two rates of time measurement, as in CLOCK AND CANDLE, or construct visual paradoxes, as in the shuddering stasis of METRONOME — an illusion caused by the clash between the spring-wound mechanisms of the Bolex camera and of the metronome itself. In BARN DOOR the semi-strobe effect of light pulsations flattens the distant landscape. ... Interestingly, Sherwin has recently returned to the series after almost twenty years, with studies of animals and insects which in part recall the fascination with the 'invisible' side of nature felt by the surrealists, and seen in the scientific writing of Roger Caillois and the films of Jean Painleve during the 1930s. ..." — A.L. Rees, *A History of Experimental Film and Video*, pp. 81-82

1975-1999 (ongoing), 16mm, b&w/si, 33m, $90

STEVE SIEGEL

DREAM CITY

DREAM CITY is a guided tour of New York City narrated by young people. Part documentary, part experimental, the film shows a side of the city rarely seen by outsiders.

In a series of off-camera interviews, teenagers talk about New York's neighborhoods as well as other places throughout the city that have long served as a magnet for the city's kids: Times Square, Coney Island, the parks, and the subways. The interview subjects act as tour guides to a camera that roams from the high-fashion shop windows of Fifth Avenue to the mean streets and playgrounds of the South Bronx. Along the way, the teenagers discuss their feelings about the wrenching economic disparities of New York and what they would do to make things better for all of the people of the city.

DREAM CITY is neither exclusively a social issue documentary nor simply a panoramic "city symphony," but rather aims to combine the most compelling aspects of both cinematic traditions. It is hoped that the film will raise serious social and political issues while at the same time delight and entertain its audience.

1987, 16mm, color/so, 25m, $60

TIMES SQUARE

TIMES SQUARE is intended to be a modern-day fairy tale about New York in which the deus ex machina is presented in the contemporary vernacular. The film begins with a rapid approach to the New York skyline at night and then settles on a young man wandering the streets of Times Square. The young man then walks into a video game arcade and begins playing the games. At first, the games consist of the usual cops and robbers, space aliens, monsters, etc. Later, however, the video games are somehow transformed into "real" cops chasing "real" robbers, with the action seemingly controlled by our hero. In the climactic scene, he triumphs over the real robbers and presides over a jubilant Times Square New Year's Eve celebration. Then he departs New York in a surrealistic subway ride.

1992, 16mm, color/so, 15m, $50

DAVID E. SIMPSON

DANTE'S DREAM

Reading the *Divine Comedia*, one has the distinct impression that Dante's professed and real meanings are two different things. One senses in *Paradiso* a hollow sterility that religious rhetoric cannot conceal; while in the *Inferno* the author's excitement erupts through a veneer of moral condemnation. Inspired by this reading, DANTE'S DREAM uses modern imagery for an expressionistic reinterpretation of Dante's cosmology. The film's first half reveals a Purgatory of alienation and anticipation, where departures equal arrivals, and incessant activity yields no progress. Eventually, the airplanes of Purgatory assume their fully sexual undertones as they sink into the Inferno of the subconscious, an erotic fever-dream of water, fire, flesh, and animal instinct. As in the *Divine Comedia*, at the heart of the inferno lies a frozen lake; but on the shores of this lake, in the cold light of day, sits a city stripped naked of the religious mythos of Paradise.

Awards: Best Experimental Film, Humboldt Film Festival, 1991; Festival Grand Prize and First Place, Experimental Film, Cinematic Arts and Video Festival, Athens, 1991.

1990, 16mm, color/so, 10m, $25

PARADISO

"Heaven is a place where nothing ever happens." — David Byrne

This short film was originally intended to be contained within DANTE'S DREAM; but it functions on a more ironic level. PARADISO satirizes Dante's conception of heaven, where the blessed sit around in concentric circles gazing on the beatific vision ... Forever! The film also points to how we idolize, and make ourselves in the images of, commercial deities (in this case, the Cross-Your-Heart Bra woman from a "Beatrice Foods" billboard).

1990, 16mm, b&w/so, 2.5m, $10

SINGLE SPARK FILMS

OFF THE PIG

This and the following films were made by revolutionary filmmakers in the 1960s and they are presented here by Single Spark Films because they are a window to that period. These films were an attempt by artists to contribute to the revolutionary upsurges of the '60s and are part of the many films influenced by the rebellions of those times. But, certainly, they do not exhaust the possibilities of revolutionary cinema.

Leaders of the Black Panther Party talk on the then-revolutionary views of the Panthers: about Vietnam and unity of different nationalities, about armed struggle and their unswerving opposition to the system's oppression. Captures a sense of what they were about then, their strengths as well as shortcomings.

1968, 16mm, b&w/so, 20m, $30

PIG POWER

Impressionistic piece on riots and marches. More art than documentary. Brief remarks by participants. A flavor of the skirmishes of the times.

Late 1960s, 16mm, b&w/so, 6m, $15

MAYDAY!

A historic rally by the then-revolutionary Black Panther Party to free their leader, Huey P. Newton. Held on May 1st. Panther leaders promote Mao's "Red Book"; Bob Avakian, who also spoke that day, expresses some foretelling views on internationalism. There is a flashback to a police raid on Panther headquarters. The crowd on the Federal Building steps indicates that the revolutionary views of the Panthers were drawing forward many people.

1969, 16mm, b&w/so, 15m, $25

ON STRIKE

Teachers and students mobilize themselves and literally fight the police and administration at San Francisco State to set up programs for ethnic studies.

1969, 16mm, b&w/so, 25m, $35

PEOPLE'S PARK

A bloody and protracted battle over a mere city block of land. The students and radical youth of Berkeley declare in manifesto and deed that the corporation's and the university's "property rights" cannot be held above the interests of the people. This vision holds up against vicious maimings by government troops and the only airstrike, yet, against US civilians.

1969, 16mm, b&w/so, 25m, $35

ONLY THE BEGINNING

An account of rebellion in the troops against the war in Vietnam. "We don't want to fight anymore, but if we do it will be to take these steps!" a vet proclaims in front of the White House as he and others tear off the medals and decorations pinned to their fatigues and return them to a trash heap on the White House lawn. The gruesome genetic effects of Agent Orange on the land and on Vietnamese babies is shown and US soldiers talk about how GIs are killing their own officers.

The editing — the use of counterpoint, pacing, music, and the diverse footage — is exceptional.

1971, 16mm, color/so, 20m, $30

WINTER SOLDIER

Vietnam vets give testimony at the Winter Soldier tribunals. Vet after vet talks about what he personally experienced in Vietnam, what he was made to do as a soldier in an imperialist army. Revealed by nightmarish firsthand account are the atrocities committed against the Vietnamese people.

1971, 16mm, b&w/so, 20m, $30

WE ARE THE PALESTINIAN PEOPLE

From the refugee camps they have lived in for over 30 years, the Palestinian people build a movement to regain their homeland from the Zionists. This film chronicles the history of the Palestinians' cause and reveals the symbiotic relationship between the Zionist movement and larger imperialist powers, first the British empire and now US imperialism.

1973, 16mm, b&w/so, 55m, $50

BREAKING WITH OLD IDEAS

This film is feared and hated — by those who now rule China. Chiang Ching gave political and artistic guidance to this work, produced at the height of the battle against Den Xiapeng who became "top leader" in China and personified all that Mao opposed. It is an

example of "revolutionary romanticism," an approach to the creation of art upheld by Chiang Ching and opposed by revisionists.

The story revolves around the setting up of a new college. The bourgeoisie of China — that is, party authorities who favored and promoted capitalist methods and social relationships — insist that naturally, in accordance with modern views, the college should be built near the city to better educate experts, especially the sons and daughters of party officials and intellectuals, with the doors closed to those not qualified. Revolutionaries oppose this. Fierce social struggle erupts not only about who should be admitted to this college but over the methods and philosophy that should guide education. The revolutionaries fight and develop an understanding that the oppressed's interest in emancipating all of mankind coincides with the necessity to "break with all traditional ideas and property relations."

Note: This film has English subtitles.
1975, 16mm, color/so, 120m, $75

Mao Tse-Tung, the Greatest Revolutionary of Our Time

An impressionistic reflection of Mao's immortal contributions and a sweeping view of the proletariat's ascendancy for power, a struggle alive with twists and turns. From the Paris Commune to the Russian Revolution to the Cultural Revolution, the proletariat's cause advances and is led to great heights by Mao Tse-tung.

1978, 16mm, color/so, 17m, $30

Jeffrey Skoller

Jeffrey Skoller has been working as a filmmaker, writer, media activist and teacher since the 1980s. His works in both film and video explore a wide range of forms and concerns from essayistic investigations of third-world revolution and Jewish masculinity to experiments in the adaptation of literature to film. His films have shown widely in the US, Europe and Latin America and he has received a number of grants including NEA national and regional fellowships.

Believing that filmmakers must work politically as well as aesthetically to insure a vital experimental film community, Skoller has been an outspoken media activist and advocate for all manner of experimental media. He has served on the boards of Canyon Cinema and the San Francisco Cinematheque, as well as being a founding member of XChange TV, a network that distributed media made in Central America, and the X-Factor, a Bay Area experimental media advocacy group. He writes frequently on experimental film and has published articles in *Cinematograph*, *Film Quarterly*, *Afterimage*, *Discourse* among others. Skoller currently teaches film at the School of the Art Institute of Chicago.

Moving In

MOVING IN begins as a documentary on the growing problem of homelessness in San Francisco in the wake of Reagan-era budget cuts and ends as a meditation on the filmmaker's own relationship to the situation. Having moved into a "bad" area as a middle-class artist searching for affordable living and working space, the filmmaker is confronted with his own luxury of choice about where he places himself in the world while surrounded by people who have no real choice.

The film uses the filmmaker's "liberal guilt" about his own privilege to raise questions about whether or not it is possible to represent a world that the filmmaker has had little connection to without further exploiting, sentimentalizing or reinforcing the dehumanization of people who are victims of a political system that privileges greed over equality. MOVING IN is at once a film about homelessness and a question about how that situation is represented.

1982, 16mm, b&w/so, 18m, $25

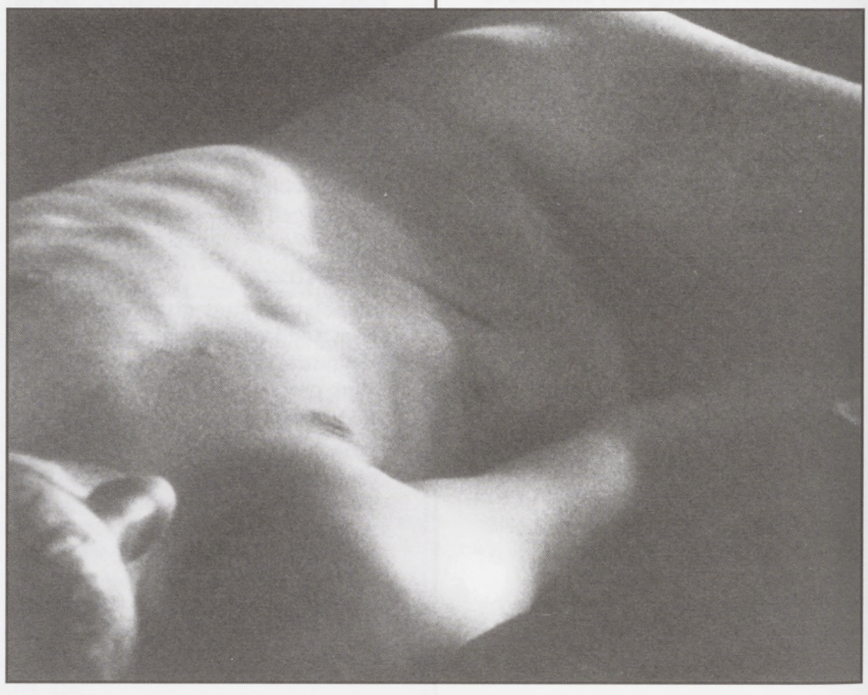
Topography/ Surface Writing

As in everyday life, TOPOGRAPHY/ SURFACE WRITING is a series of events, impressions, voices, ideas, sounds, images, texts and textures. In their constant flow they become a surface upon which we always move. Like Kafka's "In the Penal Colony," from which it is loosely adapted, the main theme is violence: physical, psychological, and environmental. However, the film does not give a portrait of violence in the conventional sense of representing it as spectacle or drama and therefore separate from the everyday, nor does it attempt to analyze or aestheticize the problem. Rather, the film attempts to show how integrated violence is in the very fabric of our lives. As the title suggests, TOPOGRAPHY/SURFACE WRITING is not an essay, but rather a mapping of new possibilities for seeing and thinking through the use of cinema that is neither authoritarian nor passive, but rather a challenge.

1984, 16mm, color/so, 37m, $35

Nicaragua: Hear-Say/ See-Here

This film is a modest attempt to better understand a situation that my own country's government and media have mystified and depersonalized by reducing the representations of Nicaragua to a war zone rather than a place where people live their lives. Using the process of making the film as a starting point for my own engagement



The Malady of Death by Jeffrey Skoller

with my subject, a world so different from my own, I begin with a question: As a North American, what is my relationship to Nicaragua?

"With the camera never settling on a solid, classical composition, Skoller conveys his personal response to the reality of daily life in Nicaragua. ... In a purposefully tentative and oblique visual style, using a reflexive voice-over soundtrack, Skoller constantly questions his place as filmmaker. ... An acute political awareness informs the act of seeing in Skoller's film." — David Schwartz, Curator of the American Museum of the Moving Image

"... visually captivating ...." — *The Village Voice*

Exhibition: 35th Mannheim Film Festival; Latin American Film Festival, Havana; Robert Flaherty Film Seminar.

1986, 16mm, color/so, 64m, $65

The Malady of Death

Adapted from a story by Marguerite Duras.

Text Performed by JD Trow.

Cinematography by Nancy Schiesari and Jeffrey Skoller.

"THE MALADY OF DEATH is an adaptation of Marguerite Duras's story of the same name — her text comprises the voice-over — which is a particular reading of the story in which word and image, in a complex interplay, explore male sexuality. The processes of *reading* are revealed to be complicated, poetic and political, as an unspecified narrator names and describes 'the malady' and tells of a man and woman's sexual encounters. The male 'you' is multiplied, depicted by many men, each photographed nude, variously fragmented and abstracted, studied and distanced. The 'she' the 'difference,' is literally absent from the image but present metaphorically, 'possessed' but not known. While societal connections between possessing sexuality, economically, and by force are explored in relation to male sexuality, the implication of the act of looking permeate all these discourses. The erotic depiction of the male body for both the camera and the viewer, the displaced and disembodied representation of the woman, and the structured alternation of image and black — at times like an eye opening and closing, but also suggestive of what culturally can and cannot be imagined — create a viewer who cannot easily possess the story, but who must rather read and reread." — Kathy Geritz, Pacific Film Archive

1994, 16mm, color/so, 43m, $100
VHS Sale: $50 Home; $150 Other

Cauleen Smith

Chronicles of a Lying Spirit (by Kelly Gabron)

"CHRONICLES OF A LYING SPIRIT (BY KELLY GABRON) is less a depiction of 'reality' than an exploration of the implications of the mediation of Black history by film, television, magazines and newspapers. Using her alter ego, Kelly Gabron, Smith fabricates a personal history of her emergence as an artist from white-male-dominated American history (and American film history). Smith collages images and bits of text from a scrapbook by 'Kelly Gabron' that had been completed before the film was begun, and provides female narration *by* 'Kelly Gabron' that, slowly but surely, makes itself felt over the male narration *about* Kelly Gabron (Chris Brown is the male voice). The film's barrage of image, text and voice is repeated twice, and is followed by a coda. That most viewers see the second presentation of the imagery differently from the original presentation demonstrates one problem with trusting any media representation." — Scott MacDonald

16mm, color/so, 13m, $40

Jack Smith

Scotch Tape

With Jerry Sims, Ken Jacobs and Reese Haire.

16mm Kodachrome shot on the rubble strewn site of the future Lincoln Center.

The title arises from the piece of scotch tape which had become wedged in the camera gate.

1959-1962, 16mm, color/so, 3m, $35

Overstimulated

"This short film, restored in 1995, stars Jerry Sims and the late filmmaker, Bob Fleischner. It is an early filmic exploration of the 'aesthetic of delirium' which Smith developed in his later films. At one time, in the 1970s this film was treated by Smith as a fragment, and included in various film/performances with *No President*. The audio cassette has 12 minutes of material and can be played at any point for the duration of the film." — J.T. Plaster Foundation

1960, 16mm, color/sound on cassette tape, 5m, $40

Flaming Creatures

"[Jack Smith] has graced the anarchic liberation of new American cinema with graphic and rhythmic power worthy of the best of formal cinema. He has attained for the first time in motion pictures a high level of art which is absolutely lacking in decorum; and a treatment of sex which makes us aware of the restraint of all previous filmmakers.

"He has shown more clearly than anyone before how the poet's license includes all things, not only of spirit, but also of flesh; not only of dreams and of symbol, but also of solid reality. In no other art but the movies could this have so fully been done; and their capacity was realized by Smith." — *Film Culture*

"During its final deliberation, the selection jury decided to state explicitly that the majority of its members recognized the aesthetical and experimental qualities of the film FLAMING CREATURES by Jack Smith, but had to ascertain unanimously that the showing of it was impossible in regard to Belgian laws." — Program Notes, Third International Experimental Film Competition, Knokke-Le-Zoute, Belgium, 1964

Awards: Fifth Independent Film Award, *Film Culture*; Prix Film Maudit, Third Int'l Film Exposition, Knokke-Le-Zoute, Belgium, 1964.

1963, 16mm, b&w/so, 45m, $125

I Was a Male Yvonne DeCarlo

Restored by Jerry Tartaglia, 1997.

"I WAS A MALE YVONNE DECARLO, which stars Smith himself, takes its title from one of his live performances: *I Was a Male Yvonne DeCarlo for the Lucky Landlord Underground*, staged in the early 1980s. Shot mainly during the late '60s and edited a decade or more later, I WAS A MALE YVONNE DECARLO is one of several films and slide shows that feature the filmmaker as a mock celebrity. It opens with the excerpt from *No President* originally called 'Marsh Gas of Flatulandia' — several minutes of black and white footage of steam escaping from manholes segues to an interior scene of various creatures emerging from dry ice vapors — then shifts to show the filmmaker, clad in a leopard skin jump suit, attended by a nurse as he sits amidst the detritus of his duplex loft on Grand and Greene Street.

"Smith waits under the visible movie lights, drumming the fingers. A fan presents him with a black and white glamour shot (Smith in profile, posed with a sinuously curved dagger) to autograph as the Warhol Superstar Ondine, dressed entirely in black leather, snaps his picture. Violence erupts as the nurse takes out a whip to discipline the star's fans. When a female creature pulls out the same dagger depicted in the glamour shot, Smith jumps up and shakes the weapon from her hand. The action is post-scripted with footage of a steam shovel patrolling the rubble where the Broadway Central hotel once stood." — J. Hoberman

Note: Sound on tape from the Jack Smith Record Collection (Jerry Tartaglia).
1968-1970s, 16mm, b&w/sound on cassette tape, 30m, $85

GRETA SNIDER

FUTILITY

FUTILITY's narrative is told in two disarmingly honest and personal voice-overs, with images reprinted from found and archival footage. The first section is a woman's story about a pregnancy and subsequent difficulties in scheduling an abortion. The second is a moribund love letter read by the same narrator. The images are never an illustration of the voice-over, nor do they constitute a narrative of their own, but blow in and out randomly, constituting a kind of peripheral vision.

"FUTILITY exhibits a strong ironic wit that permits no relaxation for the sake of humor." — Calvin Ahlgren, *San Francisco Chronicle*

Futility by Greta Snider

Hard-Core Home Movie by Greta Snider

Exhibition: Film Arts Festival, SF; Athens Film Festival; Copenhagen Film Festival; Honorable Mention, Humboldt Film Festival; Austin Film Society; Museum of Modern Art, NY; Secret Circus, "The Party Before the Ride."
1989, 16mm, b&w/so, 9m, $30

HARD-CORE HOME MOVIE

Additional photography: Bruce Stewart

HARD-CORE is a frank and irreverent documentary that asks the question, "what is hard-core?" Seedy, grainy, and fast-paced, this is a nostalgic look at an ephemeral moment in the history of a subculture: punk rock in San Francisco in the late eighties. Everyone from fucked-up teenagers to elderly Mexican tourists attempts to explain the allure and mystique of the scene. Filmed at SF's historical petting-zoo/theater/punk rock emporium The Farm.

"My favorite of the whole lineup was HARD-CORE HOME MOVIE." — Mitzi Waltz, *Maximum Rock 'n' Roll*

Exhibition: Frameline Festival, SF Cinematheque; Collective for Living Cinema, NY; PS 122, NY.
1989, 16mm, b&w/so, 5m, $25

BLOOD STORY

BLOOD STORY is a simultaneous progression of three divergent tales; a soundtrack of eavesdropped "girltalk," a subtitled story of a troublesome spot, and a series of images that fluidly peruse the two. The pictures articulate the space between one threatening, and one intimate, experience of the same symbolic matter.

"... cuts below the surface of sexual relations." — Ann Powers, *SF Weekly*

Exhibition: SF Cinematheque; Collective for Living Cinema, NY; Other Cinema, SF; Image Film and Video; LA Filmforum.
1990, 16mm, color/so, 3m, $20

MUTE

MUTE is an irresolute web of shifting power positions. It is a malevolent bedtime story whose focal character, while deviating herself from the grip of the narration, firmly maintains her ambivalence towards her state of menace.

Included is subtitled information, which is the running contrapuntal perspective of the "other," the mute. This commentary blossoms out in the long silent sections, from a discussion of her own

involuntary objectification to her problematic "fascination" with a foreign culture.

"MUTE, Greta's masterpiece, uses layers of allegory and true-life crime story to reveal the miscommunication at the heart of patriarchal eroticism." — Ann Powers, *SF Weekly*

Awards and Exhibition: Ann Arbor Film Festival; Big Muddy Film Festival; Louisville Film Festival; Best Experimental Film, Atlanta Film Festival; SF Cinematheque; Other Cinema, SF.

1991, 16mm, color/so, 14m, $45

No-Zone

"Greta S. incorporates a sprinkling of traditional bay-area style — cutting and pasting images from an obscure range of memorabilia footage and pop culture — as she guides us through the tribulations and ecstasies of life in the 90s. NO-ZONE generates the feeling of reading a book, as a gamut of emotions are brought to life in a series of short fables. The disturbing issues of AIDS, nuclear waste in one's front yard, and the ever present mid-life crisis, are translated through gun visuals, manipulated text and in-your-face close-ups. Paranoia and discontent with the state of the world are coolly relayed in soap opera time, via two of the film's episodes — Sickness and Toxin. Relief from this environment comes in the form of doing 30kms on a skateboard, downtown and foraging for edible berries in the wilderness .... Alas no happy ending here, as a mini-doc focusing on The End of History, stakes its claim as the crowing glory." — Sally Bonython, Melbourne International Film Festival

1993, 16mm, color/so, 19m, $50

Mute by Greta Snider

No Zone by Greta Snider

Our Gay Brothers

"This collage of found film footage, assembles porn movie, children's instructional film, sports coverage and '50s Hollywood musicals to construct an investigation of gay men's differing attitudes towards the female body. A clever and contentious film." — Melbourne International Film Festival

1993, 16mm, color/so, 9m, $30

Flight

"Meticulous and fleet, Greta Snider's FLIGHT is a high contrast *memento mori*, an impossible dialogue of father and daughter mutual address. A spontaneous response to loss and its afterimage prompts an intricate construction of perishable effects brought light through indelible flashpoints and suspended farewells." — Mark McElhatten, New York Film Festival

"Greta Snider, perhaps best known for her raw, punk-inspired documentations of her life and the odd friends inhabiting it, took some of her late father's old photographic negatives and a few other of his objects into a darkroom and contact printed them onto raw 16mm black and white film stock. Not knowing what the result would be, and working in pitch darkness and total solitude, Snider has created her most surprisingly personal and poetic work to date. The result is a rhythmic and loving paean to the human desire to fly and to reach beyond the sky to heaven itself." — Scott Stark, from "The Top Ten Experimental Films/Videos of 1997"

FLIGHT is my father's photographic legacy, compiled and transformed into light. I wanted to materialize what spirit ephemera I have remaining from him. His family photographs, his hobbyist pictures of trains and roses, his airplanes and his obsession with birds circling ... this material is shot through his eyes. The images are imprinted onto the film, like a fingerprint or trace. It's his movie, really ....

FLIGHT is hand-processed and hand-exposed without a camera (as with Ray-O-Grams) and runs at silent speed 18 frames per second.

Awards and Exhibition: NY Film Festival; SF Int'l Film Festival; Pacific Film Archive; SF Cinematheque; Kino-Eye, Chicago Filmmakers; Director's Choice, Black Maria Film and Video Festival.

1996, 16mm, b&w/si, 5m (18fps), $20
VHS Sale: $25 Home; $50 Other

PORTLAND

The film is a documentary road movie about travel, the fallibility of photographs, and the merging of memory and imagination.

Three friends, including the filmmaker, rendez-vous in Portland by hitchhiking or train-hopping from different cities. After a week of arguments, soup kitchens, brushes with the law, and bad weather, each leaves with a different memory of the trip, refracted through the tensions and expectations of their triangulated friendship.

PORTLAND reconstitutes the trip in a humorous mixture of footage from the journey (taken with a run-down Super 8 camera), interpreted re-enactments, and interviews with the involved parties. The result is a spirited look at independent women and fearless travelers.

Awards and Exhibition: Toronto Int'l Film Festival; Sundance Film Festival; Juror's Citation, Black Maria Film and Video Festival and Tour; NY Underground Film Festival; Olympia Film Festival; Virginia Film Festival; Portland Film Festival; British Short Film Festival; Best Short Award, Northwest Documentary Film Festival; Aspen Shortsfest; Taos Talking Pictures; Funniest Film Award, Ann Arbor Film Festival and Tour.

1996, 16mm, b&w/so, 12m, $30
VHS Sale: $45 Home; $75 Other

Videotape compilations for sale:

OUR GAY BROTHERS AND NO-ZONE

See film descriptions above.

1993, VHS, color/so, 28m, $45 Home; $75 Other

EIGHT FILMS BY GRETA SNIDER

Includes: FUTILITY, BLOOD STORY, MUTE, HARDCORE HOME MOVIE, NO-ZONE, OUR GAY BROTHERS, FLIGHT and PORTLAND

See film descriptions above.

Note: Package includes four videotapes.
1989-1996, VHS, b&w/color/so, 30m, $45 Home; $75 Other

MICHAEL SNOW

WAVELENGTH

WAVELENGTH was shot in one week in December, 1966, preceded by a year of notes, thoughts, mutterings. It was edited and first print seen in May, 1967. I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas. I was thinking of, planning for a time monument in which the beauty and sadness of equivalence would be celebrated, thinking of trying to make a definitive statement of pure Film space and time, a balancing of "illusion" and "fact," all about seeing. The space starts at the camera's (spectator's) eye, is in the air, then is on the screen, then is within the screen (the mind).

The film is a continuous zoom which takes 45 minutes to go from its widest field to its smallest and final field. It was shot with a fixed camera from one end of an 80 foot loft, shooting the other end, a row of windows and the street .... The room (and the zoom) are interrupted by four human events including a death. The sound on these occasions is sync sound, music and speech, occurring simultaneously with an electronic sound, a sine-wave .... It is a total glissando while the film is a crescendo and a dispersed spectrum which attempts to utilize the gifts of both prophecy and memory which only film and music have to offer.

1966-1967, 16mm, color/so, 45m, $70

<—>

"This neat, finely tuned, hypersensitive film examines the outside and inside of a banal prefab classroom, stares at an asymmetrical space so undistinguished that it's hard to believe the whole movie is confined to it, and has this neck-jerking camera gimmick that hits a wooden stop arm at each end of its swing. Basically it's a perpetual motion film that ingeniously builds a sculptural effect by insisting on time-motion to the point where the camera's swinging arcs and white wall field assume the hardness, the dimensions of a concrete beam.

"In such a hard, drilling work, the wooden clap sounds are a terrific invention, and, as much as any single element, create the sculpture. Seeming to thrust the image outward off the screen, these clap effects are timed like a metronome, sometimes occurring with torrential frequency." — Manny Farber, *Artforum*, 1970

1968-1969, 16mm, 52m, $80

ONE SECOND IN MONTREAL

"A collection of snow scenes, all still photographs of potential sites for a monument in Montreal (thus distinctly not 'artistic' photographs) follow, one another for 22 minutes." — P. Adams Sitney

"This serial procession of pictures is utterly fascinating and hypnotic in spite of the fact that the images themselves are quite ordinary. An overwhelming sense of mystery and deja vu is generated as the parade of odd bleak photographs moves by .... One is made to analyze and concentrate on the images far more attentively than one normally would. It becomes clear that Snow has forced an extremely intense subject-object relationship, not simply by the fact that he has held certain pictures longer than others, but because these durations are structured mathematically, are given a pattern and logic which seems purposive, that is, seems to move teleologically toward some 'meaning.' The only meaning, however, is one's relation to this temporal structure. Thus ONE SECOND IN MONTREAL becomes a sculpture which exists in time without motion. It is typical of Snow's genius, a gift best described by John Cage when he said: 'Where beauty ends is where the artist begins.'" — Gene Youngblood, *ArtsCanada*

1969, 16mm, b&w/si, 26m (16fps), $40

BREAKFAST

Shot in 1972 and shelved until 1976, when sound and editing problems were solved. All the varied and unusual motions visible on the screen are the result of a single camera movement.

"WAVELENGTH before breakfast. A continuous zoom traverses the space of a breakfast table, serving as a grand metaphor for indigestion." — Deke Dusinberre

1972-1976, 16mm, color/so, 15m, $35

PRESENTS

"The apparent vertical scratch in celluloid that opens PRESENTS literally opens into a film within the film. When its figure awakens into a woman in a 'real' set, the slapstick satire of structural film begins .... Snow pushes us into acceptance of present moments of vision, but the single drumbeat that coincides with each edit announces each moment of life's irreversible disappearance." — Philip Monk, *Art Express*

"PRESENTS is a major work, even when measured by the standards of Snow's most impressive achievements. The title is a complex, provocatively ambiguous pun. The first section is a play based on the slipping and colliding senses of the word 'presents,' its homonyms, synonyms, and related concepts .... In the last section, assisted by the drum beat accenting each cut, the editing insists on the separateness of each shot and by doing so it constructs a vast inventory of different things and events. This extraordinary concluding montage sequence poses the most concerted and comprehensive challenge to the discourse of presen(ts)(ce) mounted by the film." — Stuart Liebman, *Millennium Film Journal*

1980-1981, 16mm, color/so, 90m, $120

So Is This

"SO IS THIS parlays an elegantly simple concept into an unpredictable, cumulatively rich experience.

"The film is a text in which each shot is a single word, tightly-framed white letters against a black background. Compared to Snow's recent epics ... it seems almost a throwaway but it's also the most satisfying film he's made in a decade ....

"With formalist belligerence, SO IS THIS threatens to make its viewers 'laugh cry and change society,' even promising to get 'confessional.' Although the film does reflect Snow's personality — his Canadian-ness, preference for humor over irony, obsession with art world chronology (who did what first) — its only confession is the tacit acknowledgement that he's sensitive to criticism. Snow takes full advantage of his film's system of discourse to twit restless audiences .... A lot of this is pretty funny but SO IS THIS is more than a series of gags. Snow manages to defamiliarize both film and language, creating a kind of moving concrete poetry while throwing a monkey wrench into a theoretical debate (is film a language?) that has been going on sporadically for 60 years.

"If you let it, Snow's film stretches your definition of what film is — that's cinema and SO IS THIS." — J. Hoberman, *The Village Voice*

1982, 16mm, b&w/si, 45m, $60

La Region Centrale

This film is in five reels and requires two identical projectors for continuous projection. Instructions are included for cueing from reel to reel.

"This new, three hour film by the Canadian Michael Snow is an extraordinary cinematic monument. No physical action, not even the presence of man, a fabulous game with nature and machine which puts into question our perceptions, our mental habits, and in many respects renders moribund existing cinema: the latest Fellini, Kubrick, Buñuel etc. For LA REGION CENTRALE, Snow had a special camera apparatus constructed by a technician in Montreal, an apparatus capable of moving in all directions: horizontally, vertically, laterally or in a spiral. The film is one continuous movement across space, intercutting occasionally the X serving as a point of reference and permitting one to take hold of stable reality. Snow has chosen to film a deserted region, without the least trace of human life, 100 miles to the north of Sept-Isles in the province of Quebec: a sort of plateau without trees, opening onto a vast circular prospect of the surrounding mountains.

"In the first frames, the camera disengages itself slowly from the ground in a circular movement. Progressively, the space fragments, vision inverts in every sense, light everywhere dissolves appearance. We become insensible accomplices to a sort of cosmic movement. A sound track, rigorously synchronized, composed from the original sound which programmed the camera, supplies a permanent counterpoint.

"Michael Snow pushes toward the absurd the essential nature of this 'seventh' art which is endlessly repeated as being above the visual. He catapults us into the heart of a world before speech, before arbitrarily composed meanings, even subject. He forces us to rethink not only cinema, but our universe." — Louis Marcorelles, *Le Monde*

"Michael Snow's LA REGION CENTRALE can be described as heroic bordering on the apocalyptic. ... [I]t is an epochal film because of the extent of the camera movements and its transformation of space .... Gravity is destroyed ... the horizon line has been erased and forgotten and the land mass has been transformed into a whirling flat disc, a blurred flash of light with no mass or volume, rotating wildly through the sky .... Snow's mountain landscape has become a reflection on the solar system." — Bill Simon, *Artforum*

"... an unimaginable film, literally like nothing you have ever seen before ...." — John W. Locke, *Artforum*

1971, 16mm, color/so, 180m, $210

Seated Figures

"In SEATED FIGURES ... Michael Snow again explores the ground zero of motion pictures — this time literally. Most simply described, the film ... is a 40-minute consideration of a landscape from the perspective of an exhaust pipe. The artist appears to have bolted his camera, lens down, to a metal arm extending off the back of a truck ... then driven over asphalt and dirt roads, out to the beach, along a riverbed, and through a field of daisies. Although hypnotic, the movement is not continuous. The vehicle stops, reverses direction, then accelerates to produce a diagonally striated forcefield.

"For all his conceptual sophistication, Snow subscribes to a casual, all-encompassing Cage aesthetic. He's deceptively artless, a master of the visual deadpan. While trafficking in geological abstraction, he arrests the film's frantic motion, freezing some blurry onrush or a frame of flowing water. A soundtrack of coughs, yawns, and humming projector creates a further displacement. The images are distanced — accompanied by the muffled noises of an audience watching a movie. Hence the mysteriously inert title. SEATED FIGURES is about its audience. Not only are we sent flying face down over the earth, but Snow reverses the oldest concept in image-making — he juxtaposes our seated, static figures against a constantly moving ground." — J. Hoberman, *The Village Voice*

1988, 16mm, color/so, 50m, $70

See You Later/Au Revoir

Actors: Michael Snow, Peggy Gale; Camera: Ira Cohen; Set design and lighting: Michael Snow.

Plot: A man leaves an office.

The image shows a staged, formally complete, common event. The real-time action, which took 30 seconds, was extended to become 17.5 minutes on the screen. The sync sound of the typewriter and two voices (He: "Goodbye"; She: "See you later") was slowed down the same amount of time.

1990, 16mm, color/so, 18m, $50

PHIL SOLOMON

"The films of Phil Solomon are centered. I feel, upon this aspect of ',':* child-abuse (in all its subtle particulars) is the subject envisionment of most of his film-making, and is implicit in almost all of it — from THE PASSAGE OF THE BRIDE, which views marriage as sacrifice of the bride-child, through to CLEPSYDRA which holds 'clock' itself (learned Time) as prime instrument of child torture and inevitable destruction.

"Solomon has mastered the step-printer (a machine which permits precise, and if one wants, automated rephotography, reversal of the motion picture image, photography within the frame. It can be said of both him and (James) Herbert, then, that they proceed a frame at a time: there the similarity ends. Solomon disintegrates the entire pictorial 'fabric' (of what is mostly found-footage, or a 'gift' as he calls it) of old movies in various states of emulsion rot. He utilizes the organic mold and dry crack patterns, the natural decay of the footage, until the original subject matter, its anima, crawls with the textural 'maggots' of its own chemical decomposition and dissolves in a beautiful display of multi-faceted light.

"As the subject most mattering to Solomon is children, the child's world, the effect of his various light textures (literally rung from the step printer's backlight as he bends every frame's illumination with his bare hands) is to re-create the photo-'dead' shadows of the lost world of childhood in direct opposition to every notion of the Romance of being young ... (most of his textural patterns appear to glow with aura, side-lit, back-lit, as if they were each rimmed with mirrors reflecting mirrors in a ripped skein-of-revelation ...)

"... It is the 19th century 'tissue of lies' about childhood which Solomon rips open: his visual beauty, a biological beauty, is an encouragement to embrace this transformative mulch, this aesthetic compost, and to give up all commas ',', of hesitation — to accept suffering even (as does most of the animal kingdom most stoically) and revel in the 'fire of waters' (as poet Robert Kelley put it) that we all are ...." —Stan Brakhage, "Time ...on Dit," *Musicworks*, 1995

*Donald Sutherland, in his great book *On Romanticism* characterized:

". (classical) ; (baroque) ," (romantic)

THE PASSAGE OF THE BRIDE

"Solomon's work — some of the best of contemporary experimental film — is difficult. Its optical and moral density eludes language, as if the films, which are often dark and cracked, were a palimpsest of obscured meaning. His PASSAGE OF THE BRIDE is dedicated to Duchamp's alter ego, Rrose Selavy — the title recalls Duchamp's 'The Bride Stripped Bare by the Bachelors, Even' — and is itself a ready-made, composed entirely from a 100-foot roll of wedding footage and what appears to be the honeymoon. BRIDE is hypnotic, dreamy. Solomon compulsively repeats recognizable images until they melt like distilled essences of the originals: The bride's run across a lawn, her climb into a car, a man (her husband?) emerging from a swim all become undulating black and white swirls of grain, ripples of water ...." — Manohla Dargis, *The Village Voice*

1979-1980, 16mm, b&w/si, 6m, $20

NOCTURNE

Finding similarities in the pulses and shapes between my own experiments in night photography, lightning storms, and night bombing in World War II, I constructed the war at home.

"A screaming comes across the sky." — *Gravity's Rainbow*

"NOCTURNE strongly evokes one of Brakhage's most exquisite films, FIRE OF WATERS (1965). Its setting is a suburban neighborhood populated by kids at play and indistinct but ominous parental figures. A submerged narrative rehearses a type of young boy's night-time game in which a flashlight is wielded in a darkened room to produce effects of aerial combat and bombardment. A sense of hostility tinged with terror seeps into commonplace movements .... Fantasy merges with nightmare, a war of dimly suppressed emotions rages beneath a veneer of household calm .... In NOCTURNE, found footage is worked so subtly into the fabric of threat that its apperception comes as a shock ploughed from the unconscious." — Paul Arthur

1980 (revised 1989), 16mm, b&w/si, 10m, $35

WHAT'S OUT TONIGHT IS LOST

The film began in response to an evaporating relationship, but gradually seeped outward to anticipate other imminent disappearing acts: youth, family, friends, time .... I wanted the tonal shifts of the film's surface to act as a barometer of the changes in the emotional weather. Navigating the school bus in the fog, the lighthouse in disrepair ....

"Adopting its title from a poem by Edna St. Vincent Millay, WHAT'S OUT TONIGHT IS LOST is an elegaic film sifting through the unrecoverable. The film is a reflecting pool where vision breaks up. The home we recognize is swallowed in the brume, the light barely penetrates; and the yellow school bus steals us away, delivering us into new clouds, embracing fear. The film has a surface of cracked porcelain and intaglio: the allergic childhood skin of cracks and bruises. This is a film of transubstantiations, the discorporation of human forms into embers. Air looms and blossoms into solidity and nearness .... I hear it breathing ...." — Mark MacElhatten

1983, 16mm, color/si, 8m (16fps), $25

Remains to be Seen by Phil Solomon

Clepsydra by Phil Solomon

THE SECRET GARDEN

"No filmmaker reveals the faith in the multiple layers of visual images that the eighties have re-affirmed more than Phil Solomon. Solomon continues the Brakhage tradition of creating a succession of images whose logic comes from a number of sources, rhythmic, formal, and associational, and whose coherence constantly switches from one source to another. As with Brakhage, one must abandon oneself to the trance-like authority of a Solomon film, and be sure-footed enough to follow a structure that relies on overtones as well as melody, on sudden flashes of metaphor as much as narrative line. THE SECRET GARDEN is one of Solomon's most exquisite films. As with Thornton and Khlar there is the shadow of a story here, one which deals with the passage from innocence and experience and invokes equally terror and ecstasy ...." — Tom Gunning, Mecano Touring Program Catalogue

1988, 16mm, color/si, 23m, $65

THE EXQUISITE HOUR

Partly a lullaby for the dying, partly a lament at the dusk of cinema. Based on the song by Reynaldo Hahn and Paul Verlaine.

"Mourning and melancholia. In REMAINS TO BE SEEN we hear the rhythmic scratch of a respirator and we see an elusive figure crossing a bridge. Death is bolder, more cruel in THE EXQUISITE HOUR. It's in the slacked mouth of an aged patient who's spied through a window, in a young girl's plaintive Hebrew song, in painfully vivid home movies from the '20s, in lions attacking. These films cut to the bone." — Manohla Dargis, *The Village Voice*

Top Ten films of 1989, *The Village Voice*.

Exhibition: First Prize, Experimental Category, Ann Arbor Film Festival; Juror's Prize, Onion City Film Festival; Independent Focus, (WNET), 1991.

1989 (revised 1994), S8mm and 16mm, color/so, 14m, $40

REMAINS TO BE SEEN

Using chemical and optical treatments to coat the film with a limpid membrane of swimming crystals, coagulating into silver recall, then dissolving somewhere between the Operating Theatre, The Waterfall, and the Great Plains.

"In the melancholic REMAINS TO BE SEEN, dedicated to the memory of Solomon's mother, the scratchy rhythm of a respirator intones menace. The film, optically crisscrossed with tiny eggshell cracks, often seems on the verge of shattering. The passage from life into death is chartered by fugitive images: pans of an operating room, an old home movie of a picnic, a bicyclist in vague outline against burnt orange and blue .... Solomon measures emotions with images that seem stolen from a family album of collective memory." — Manohla Dargis, *The Village Voice*

Top Ten Films of 1989, *The Village Voice*.

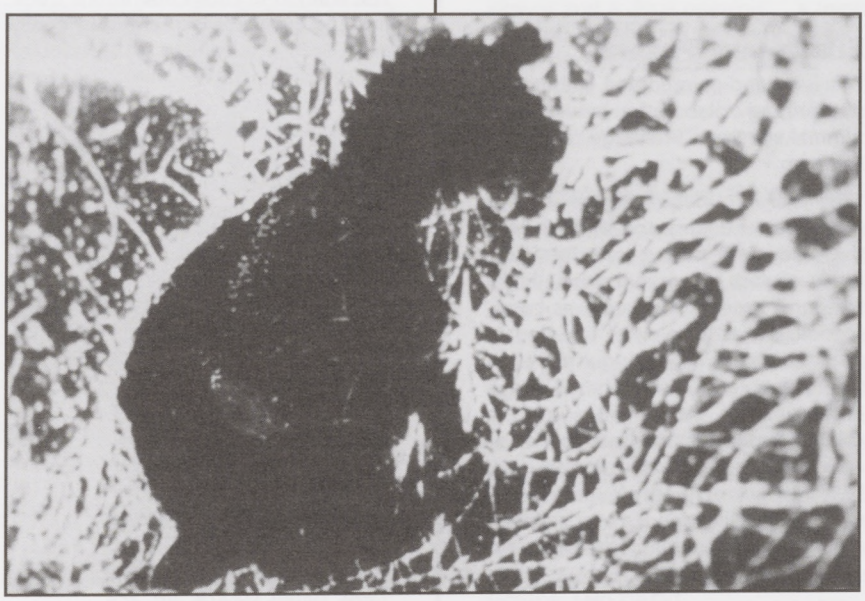
Award: First Prize, Oberhausen Film Festival

1989 (revised 1994), S8mm and 16mm, color/so, 17.5m, $50

CLEPSYDRA

Clepsydra is an ancient Greek water clock (literally, "to steal water"). This film envisions the strip of celluloid going vertically through a projector as a sprocketed waterfall (random events measured in discreet units of time), through which the silent dreams of a young girl can barely be heard under the din of an irresistable torrent, an irreversible torment.

"Solomon has evolved his technique so that in his latest work ('Clepsydra' — 'waterclock') the textures are constantly changing and are often appropriate to each figure in metaphoric interplay with each figure's gestural (symbolic) movement. He has, thus, created consonance with thought as destroyer/creator — a Kali-like aesthetic 'There is a light at the end of the tunnel' (Romantic); and it is



The Snowman by Phil Solomon

a train coming straight at us: ... (and, to balance such, perhaps, with a touch of Zen) ... it is beautiful!" — Stan Brakhage

Award: Black Maria Film and Video Festival, 1993

1992, 16mm, b&w/si, 14m, $45

FIGURE/GROUND (THE SNOWMAN)

A meditation on memory, burial and decay ... a belated *kaddish* for my father.

The Snow Man

One must have a mind of winter
To regard the frost and the boughs
Of the pinetrees crusted with snow;

And have been cold a long time
To behold the junipers shagged with ice,
The spruces rough in the distant glitter

Of the January sun; and not to think
Of any misery in the sound of the wind,
In the sound of a few leaves,

Which is the sound of the land
Full of the same wind
That is blowing in the same bare place
For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is.

— Wallace Stevens

Awards and Exhibition: Juror's Award, First Prize, Black Maria Film and Video Festival; Sydney Int'l Film Festival; SF Int'l Film Festival.

1995, 16mm, color/so, 8m, $40

PHIL SOLOMON & STAN BRAKHAGE

(See also Stan Brakhage & Phil Solomon)

ELEMENTARY PHRASES

This is a hand-painted and elaborately step-printed collaboration between the filmmakers Stan Brakhage and Phil Solomon.

"The profound nature of this concept will be better understood, and the positive study of it more successful, if we think of such an organization, in its temporal aspect and scope, as corresponding exactly to what is called in music the *phrasing*; distinguished both from the melody (which is based on the differences of pitch) and from the rhythm (based on the repetition of an *arsis-thesis* system). Like rhythm it is based on facts of itensity (nuances) even while its form is extended over a dimension analogous to that of melody.

"Whoever distinctly grasps these ideas will feel the importance of what we must call the *phrasing* of a picture, and for example, the stylistic importance of the differences observable between the slow, full, majestic phrasing of a Veronese (that of Tintoretto is more suave with equal plenitude), the rugged phrasing of Caravaggio (powerful in its boldness, brutal, even a bit melodramatic), the essentially polyphonic and architectonic phrasing of N. Poussin, or again the pathetic and tormented phrasing of Delacroix. It is entirely reasonable to note a likeness with these characteristics in the music of Palestrina, Monteverdi, Bach, or Berlioz." — "Time in the Plastic Arts" by Etienne Souriau, from *Reflections on Art*, edited by Susan K. Langer

1994, 16mm, color/si, 35m, $80

CONCRESCENCE

This is a hand-painted step-printed collaboration between Phil Solomon and Stan Brakhage.

"*concrescence, principle of* As a term from A.N. Whitehead's metaphysics refers to the drive things possess that impel them to actualization, the creative urge towards concrescence, for producing novel advances through the generation of greater interrelatedness. Many thinkers would deem this urge divine, so the principle of concrescence may be considered one of Whitehead's terms for God." — Bruce Elder

"'Concrescence' is the name for the process in which the universe of many things acquires an individual unity in a determinate relegation of each item of the 'many' to its subordination in the constitution of the novel 'one' ....

"... An actual occasion is analysable. The analysis discloses operations transforming entities which are individually alien, into components of a complex which is concretely one. The term 'feeling' will be used as the generic description of such operations. We thus say that an actual occasion is a concrescence effected by a process of feelings." — A.N. Whitehead, *Process & Reality*

Collection: Museum of Modern Art, NY

1996, 16mm, color/si, approx. 2.5m (24fps), $20

"..." (THE SEASONS)

By Phil Solomon and Brakhage.

Brakhage's extraordinary hand carvings into the film emulsion illuminated and textured by Solomon's lighting, inspired by the woodcuts of Hiroshige. A subset of Brakhage's larger umbrella work entitled "...".

1998, 16mm, color/si, 3m, $20

INES SOMMER

A STILL LIFE OF POSTCARDS

A STILL LIFE OF POSTCARDS — A trap: which roles are inscribed onto me as a woman by culture and education, which roles can I take on? The idealized image of woman; the star on a pedestal, ideas of romantic love and oppressive sexuality; the body caught in coded gestures.

There is no clear cut rejection, but ambivalence felt surrounding these issues and "role models." A STILL LIFE OF POSTCARDS poses questions rather than presenting answers of a unified whole. These questions find an echo in the film's experimental form, its employment of different styles of imagery, materials, colors, and texts. Similarly, the soundtrack utilizes quotations from disparate sources, ranging from Gustave Flaubert's *Madame Bovary* to excerpts from the *National Enquirer* and Daniil Kharms' "Blue Notebook No. 10."

"A beautifully crafted and wholly original arrangement of visual materials (ranging from a still of Marlene Dietrich to a beach scene), in black and white and color, with a partially contrapuntal commentary." — Jonathan Rosenbaum, *Chicago Reader*

1988, 16mm, b&w/color/so, 7.5m, $15

THE FETISHISM OF COMMODITIES AND THE SECRET THEREOF

THE FETISHISM OF COMMODITIES AND THE SECRET THEREOF sarcastically reveals the intersection of consumerism and religion. It highlights religion's status as marketable enterprise, and conversely points out the role of consumerism as a modern substitute for religion: commodities become invested with an aura outshining their use-value by far. The language of TV evangelism reveals its roots in religious salesmanship, and Johann Christoph Bach's music transforms shopping aisles into modern cathedrals, investing their wares with the significance of religious icons. A sense of tragedy is not lost on us.

1990, 16mm, b&w/so, 7m, $20

RED SHOE

"Right, go then, go with him. Be a faithful housewife, a crowd of screaming children, finished with dancing forever!" — from Powell and Pressburger's *The Red Shoes*

RED SHOE is a playfully poetic film about motherhood, gender roles, and household noises run amok. The title is a nod to Powell and Pressburger's *The Red Shoes* (1948), in which a dancer has to choose between her career and domestic bliss, which results in her inevitable, melodramatic death.

RED SHOE was improvised for the camera with dancer Gabriele Oechsle and three young children, who are dressed as street urchins. Mixing up sounds, props and movements freely, RED SHOE creates a fragmented dance of the everyday, where nothing is assigned a fixed role, not even what maternal roles to ascribe to: bad mother, good mother, erotic dancer, basketball player, cleaning lady, witch ....

Exhibition (selected): Anthology Film Archives; Pacific Film Archive; Chicago Filmmakers; Women in the Director's Chair Festival.

1997, 16mm, color/so, 9m, $30

WARREN SONBERT

Warren Sonbert (1947-1995), was one of the key figures of American independent filmmaking. Works spanning Sonbert's entire career are now available for rental through Canyon Cinema, beginning with AMPHETAMINE (1966), made when he was still a teenager at New York University film school, through WHIPLASH (1995/1997), completed posthumously according to the filmmaker's specific instructions. Sonbert was the subject of a major retrospective at the Guggenheim Museum in April-May 1999, guest curated by Jon Gartenberg. These new prints were struck directly from the preservation internegatives made by the Academy Film Archive from the camera original and original prints in the Estate of Warren Sonbert.

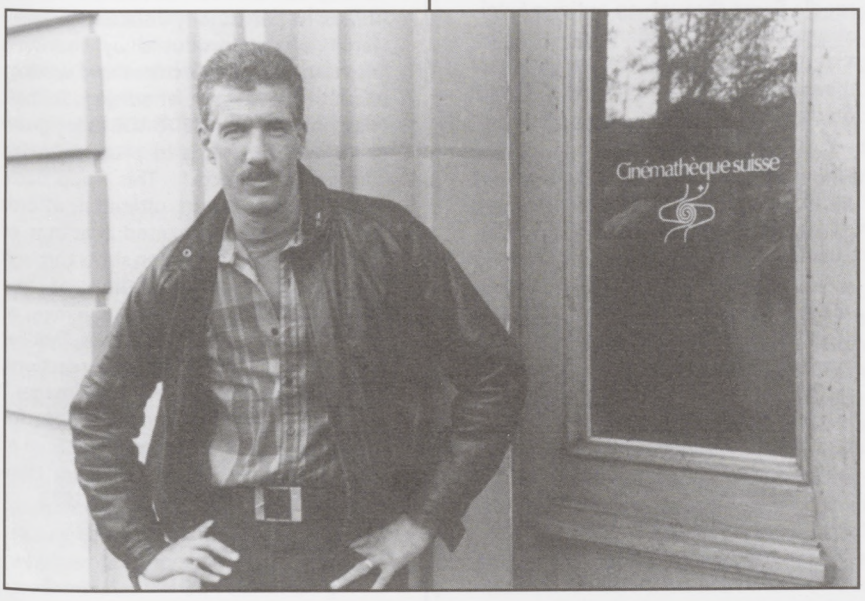
AMPHETAMINE

A film by Warren Sonbert and Wendy Appel. With Gene Dawson and Tommy Mitchell. Asst. Edythe Lazarow and Peter Heller.

"Sonbert began making films in 1966, as a student at New York University's film school in New York. In his first films, he uniquely captured the spirit of his generation, and was inspired both by his university milieu and by the denizens of the Warhol art scene. In both provocative and playful fashion, AMPHETAMINE depicts young men shooting amphetamines and making love in the era of sex, drugs and rock and roll.

"In this film, Sonbert also reveals his deep admiration for classic Hollywood cinema, which he regularly inscribed in his filmmaking practice. The circular tracking shot of the two young men kissing is a vivid visual reminder of the famed scene of James Stewart and Kim Novak embracing in Alfred Hitchcock's *Vertigo* (1958)." — Jon Gartenberg

1966, 16mm, b&w/so, 10m, $75



Warren Sonbert

HALL OF MIRRORS

"This film is an outgrowth of one of Sonbert's film classes at NYU, in which he was given outtakes from a Hollywood film photographed by Hal Mohr to re-edit into a narrative sequence. Adding to this found footage, Sonbert filmed Warhol's superstars Rene Ricard and Gerard Malanga in more private and reflective moments.

"Throughout HALL OF MIRRORS, Sonbert underscores the materiality of film and the self-referential aspect of the filmmaking enterprise. HALL OF MIRRORS begins and ends with the protagonists' movements enmeshed within multiple relfecting mirrors. He incorporates black and white 'found' footage with newly filmed scenes photographed in color, works the exposed leader of the film rolls into the film's fabric, and captures his own reflected image while filming one of his protagonists. The rock and roll soundtrack underscores the sense of visual entrapment of the characters." — Jon Gartenberg

1966, 16mm, b&w/color/so, 7m, $75

WHERE DID OUR LOVE GO?

Warhol Factory days ... serendipity visits, Janis and Castelli and Bellvue glances ... Malanga at work ... glances at Le Mepris and North by Northwest ... girl rock groups and a disco opening ... a romp through the Modern. My second film.

Note: This film can also be shown without the audio cassette soundtrack.
1966, 16mm, color/sound on cassette tape, 15m (16fps), $75

THE BAD AND THE BEAUTIFUL

"One of the most profound themes coursing throughout Sonbert's work is that of love between couples in all its pitfalls and perfect moments. To express this theme between his protagonists onscreen as well as in the relationship between his ever-roving hand-held camera and the human subjects in his field of vision, Sonbert employed diverse cinematic strategies, including in-camera editing (in THE BAD AND THE BEAUTIFUL), twin-screen effects (in TED AND JESSICA), and montage of discrete shots filmed in distinct spaces (in HONOR AND OBEY).

"'Whatever manipulative games the filmmaker plays in THE BAD AND THE BEAUTIFUL are not just film games (except of the most obvious kind) so much as human games, similar to those probably everyone engaged in worldly activity plays to some extent or another; and it is the deeper honesty of Sonbert's presentation not only to include these but to make them plain.' (James Stoller, *The Village Voice*, January 25, 1968)" — Jon Gartenberg

1967, 16mm, color/so, 34m, $105

TED AND JESSICA

"It is a little known fact that Sonbert made two twin screen films, which were both influenced by the form of Warhol's *The Chelsea Girls*. One of them, *Connection*, which compares cities on separate continents, remains a lost film. A single screen fragment from TED AND JESSICA, however, has survived in the Estate of Warren Sonbert. This fragment portrays a picnic surrounding a wedding engagement, a provides strong evidence of yet another formal method by which Sonbert was cinematically working through the representation of the relationships between couples onscreen (through in-camera editing in THE BAD AND THE BEAUTIFUL, simultaneously on twin screens in TED AND JESSICA, and across edits, as in HONOR AND OBEY.) A reviewer noted that: 'In TED AND JESSICA, Sonbert again focuses on people, and I guess this is what Sonbert is really about. He can photograph people and their environment with fantastic acumen. This short film is simply about two people engaged to be married. They appear together and alone on both screens and the camera faithfully captures their joy for one another.' (Greg Barrios, *Hollywood Harbinger*, April 1982)" — Jon Gartenberg

Note: This film is in the process of being restored. Please inquire for availability.
1967, 16mm, color/so, 4m, Inquire

THE TENTH LEGION

"Following Sonbert's death in 1995, we recovered a 16mm reversal print of THE TENTH LEGION among the materials in the filmmaker's estate, which Sonbert had struck before disassembling it and recutting sections into CARRIAGE TRADE.

"Unseen for decades, this film represents a major rediscovery in Sonbert's oeuvre. The film stylistically exemplifies the artist's masterful use of a constantly moving hand-held camera as it trails the college-age protagonists in choreographed fashion, and of chiaroscuro lighting effects in interior scenes. 'People engaged in their living, in their purpose, in their contribution, however trivial or important, to the work of the world.' (Gregg Barrios, *Hollywood Harbinger*, April 1982)

"One contemporaneous viewer observed that 'this stunning film could make it very big .... If Warhol's *Chelsea Girls* can do it, why not Sonbert's TENTH LEGION?' (*The Independent Film Journal*, v.59, no.7, March 4, 1967)" — Jon Gartenberg

1967, 16mm, color/so, 30m, $105

TRUTH SERUM

"[T]wo of Sonbert's beautiful people ride the subway to Coney Island, invading the remembered landscape of the filmmaker's childhood, and for the first time Coney Island looks like a Warren Sonbert film: the characteristic quivering, circling camera, neon in late afternoon, the curiously evocative rhythms of the ferris wheel. Finally Sonbert improvises the image that will contain this nostalgia, in the endless circle described by the red rail of a Coney Island ride as the camera follows it in an extended delirium — while a whistled melody connects with the red curve to provide one of the sensory treats of movies." — James Stoller, *The Village Voice*, July 20, 1967

Note: This film is in the process of being restored. Please inquire for availability.
1967, 16mm, color/so, 13m, Inquire

HOLIDAY

"In HOLIDAY, ... the concern with individuals, with the excitements of personality, begins to recede. It's as if TED AND JESSICA, which preceded it, were the farewell to all that by virtue of being only about that. HOLIDAY begins with an invocation: the filmmaker gazing at a candle flame through an antique kaleidoscopic prism. It is a diary of experience that highlights the magic of the ordinary, the available. The film evokes a distinctly *fin de siecle* New York ....

"There is an idyllic visit to two filmmakers who live in the country; woods and small animals, skating on a frozen lake (the filmmaker also on skates), nature seen from the window of a cutting room. (A great deal is seen through windows and on screens in HOLIDAY.) Most of the film's last section is given over to a primitive Oriental-style magic cartoon, busy with pursuits and transformations, photographed off a television set tilted impressively in the frame ...." — James Stoller, *The Village Voice*, July 4, 1968

Note: This film is in the process of being restored. Please inquire for availability.
1968, 16mm, color/so, 13m, Inquire

THE TUXEDO THEATRE

"Beginning in 1968, Sonbert abandoned his earlier filmmaking style, which had brought him such notoriety in the public press while he was still a teenager. He began using his hand-held Bolex camera to enlarge his field of vision beyond New York, recording footage for his films as he traveled around the world. THE TUXEDO THEATRE, recently rediscovered (sitting unrented in the London Filmmakers' Co-op), offers heretofore largely unseen direct evidence of Sonbert's first steps in developing his unique style of editing, and is a precursor to Sonbert's first epic, CARRIAGE TRADE.

"About this film, Sonbert wrote, 'New York again and some Morocco. First sketches of varieties of people. East west city country, rich poor, old young. Many levels. Less movement but more editing and geometric progressions. It's over before you know it.' (London Filmmakers' Co-op catalogue)" — Jon Gartenberg

1968, 16mm, color/si, 21m, $75

CARRIAGE TRADE

"In CARRIAGE TRADE, Sonbert interweaves footage taken from his journeys throughout Europe, Africa, Asia, and the United States, together with shots he removed from the camera originals of a number of his earlier films. CARRIAGE TRADE was an evolving work-in-progress, and this 61-minute version is the definitive form in which Sonbert realized it, preserved intact from the camera original.

"With CARRIAGE TRADE, Sonbert began to challenge the theories espoused by the great Soviet filmmakers of the 1920s; he particularly disliked the 'knee-jerk' reaction produced by Eisenstein montage. In both lectures and writings about his own style of editing, Sonbert described CARRIAGE TRADE as 'a jig-saw puzzle of postcards to produce varied displaced effects.' This approach, according to Sonbert, ultimately affords the viewer multi-faceted readings of the connections between shots through the spectator's assimilation of 'the changing relations of the movement of objects, the gestures of figures, familiar worldwide icons, rituals and reactions, rhythm, spacing and density of images." — Jon Gartenberg, program note for CARRIAGE TRADE, Whitney Museum of American Art, New American Filmmakers Series, October 11-17, 1973

1971, 16mm, color/si, 61m, $150

Warren Sonbert

SHORT FUSE

"Sonbert was also a noted opera critic, and he frequently theorized about the relationship of film to other art forms, in particular, music. He analogized the notes, chords, and tone clusters of music to the progression of shots in film. The shot was the building block upon which Sonbert created the musical rhythms of his films.

"Sonbert published excerpts from his feature-film screenplay adaptation of Strauss' *Capriccio*, his favorite opera, in 1986. SHORT FUSE, completed six years later, can be seen as a return to *Capriccio*'s themes, including 'Nazism and eroticism, beauty and force, detail and structure.' (William Graves) Underscoring a question raised by *Capriccio* — whether in opera the music or the libretto takes priority — SHORT FUSE is replete with a soundtrack that counterpoints the film's visuals, prompting the viewer to ask whether the music or the imagery predominates." — Jon Gartenberg

1972, 16mm, color/so, 37m, $120

RUDE AWAKENING

"After successfully integrating the language of film — composition, lighting and editing — into a unique formal vision in CARRIAGE TRADE, in subsequent films Sonbert embedded these stylistic devices within a commentary on larger social issues. RUDE AWAKENING is 'about Western civilization and its work; activity ethic and the viability of performing functions and activities.' (Warren Sonbert lecture, San Francisco Art Institute, August 1979, published in *Film Culture*, no. 70-71, 1983)

"Sonbert's vivid color palette enhances the ritualistic nature of each action observed. Set against this lush panorama, Sonbert subverts the expectation of classic cinematography with a liberal sprinkling of avant-garde techniques. The incorporation of the materiality of film, the treatment of light, and the use of a hand-held camera, all suggest the influence of Stan Brakhage (Sonbert's 'hero'). Sonbert's use of the shot as the foundation of his silent montage works parallels the use of the frame as the basic filmmaking unit in the films of Gregory Markopoulos (Sonbert's 'mentor')." — Jon Gartenberg

1976, 16mm, color/si, 36m, $105

DIVIDED LOYALTIES

"Warren Sonbert described DIVIDED LOYALTIES as a film 'about art vs. industry and their various crossovers.' According to film critic Amy Taubin, 'There is a clear analogy between the filmmaker and the dancers, acrobats and skilled workers who make up so much of his subject matter.' (*The Soho Weekly News*, Nov. 2, 1978)

"In a lecture on 'Film Syntax' at the San Francisco Art Institute in 1979, Sonbert elaborated upon his role as the film's omnipotent and omnipresent voice. 'The job of editing ... is to balance a series of ambiguities in a tension-filled framework.' Interpreting a multiple-shot sequence from DIVIDED LOYALTIES (in which a close-up of a Cezanne painting is being cleaned), he elaborated that 'The image of art naturally refers back to the artist-filmmaker, saying that art is both objective and merciless, the filmmaker being both callous and opportunistic. ... the artist is cool and detached, but the reason is to shake up and disturb. ... art is being revealed, in the causal link of images ... nothing has a valid reality outside of the whole chain of images ....' (Warren Sonbert lecture, published in *Film Culture*, no. 70-71, 1983)" — Jon Gartenberg

1978, 16mm, color/si, 22m, $105

NOBLESSE OBLIGE

"Sonbert intended for the accretion of successive shots in his films to allow for multiple readings of his works.

"'The style is relatively unchanged, but the images — press conferences, news events, disasters — convey his vision of the world in a new, direct, political fashion. Featuring startling footage of the City Hall riots after Councilman Dan White received a light prison sentence for slaying San Francisco Mayor George Moscone and Supervisor Harvey Milk, NOBLESSE OBLIGE opens a new chapter on Sonbert's career.' (David Ehrenstein, *LA Reader*, April 16, 1982)

"On another level, Sonbert patterned NOBLESSE OBLIGE after Douglas Sirk's *Tarnished Angels* (1958). Like *Tarnished Angels*, NOBLESSE OBLIGE contains themes of flying and falling, and of the way media reportage shapes public perceptions of people and events; it also contains shots of *Tarnished Angels* on video monitors and of Sirk himself conversing in a café." — Jon Gartenberg

1981, 16mm, color/si, 25m, $105

Whiplash by Warren Sonbert

A WOMAN'S TOUCH

"Sonbert was also a noted film critic, and his writings about feature films are among his more extraordinarily profound and insightful creations. In them, he expressed admiration for a pantheon of American directors working within the studio system, including Alfred Hitchcock, Nicholas Ray and Douglas Sirk. An indication of his enthusiasm for Hitchcock was his reputation for conducting tours for visiting friends, associates, and filmmakers of the locations around San Francisco used by Hitchcock while filming *Vertigo* (1958), and for signing his reviews under the pen-name Scotty Ferguson, the so-named protagonist of this renowned film. In 1986, Sonbert gave a lecture at the Pacific Film Archive, in which he spoke of the 'schizophrenic split' in Marnie between 'images of /en/closure and escape,' representing the interplay between male domination and female independence. Sonbert paralleled these conceits in his own film, A WOMAN'S TOUCH." — Jon Gartenberg

1983, 16mm, color/si, 22m, $105

THE CUP AND THE LIP

"Sonbert's most recent film refines the premises of his work over the past 15-odd years. His bravura-acrobatic camera and editing style of the '70s pale next to the seemingly effortless spectacle he produces today. ... The film is so dense it's impossible to apprehend it at a single viewing .... It is Sonbert's darkest work." — Amy Taubin, *The Village Voice*

"THE CUP AND THE LIP is a complex and challenging picture that will stimulate adventurous filmmakers for years to come. ... Although its imagery is too dense, varied and fast-moving to be thoroughly parsed after one viewing, the film appears to be a regretful and perhaps sardonic essay on human frailty — and on the effort to stave off chaos by means of political and religious institutions, which carry their own dangers of social control and mental manipulation." — David Sterritt, *Christian Science Monitor*

Awards and Exhibition: Special Jury Award, Experiments in Form category, SF Int'l Film Festival, 1987; Biennial Exhibition, Whitney Museum of American Art, 1987; Berlin Film Festival, 1987; Salsomaggiore Film Festival, 1987.

1986, 16mm, color/si, 20m, $105

HONOR AND OBEY

"... what was clear was Sonbert's absolute mastery of form." — Elliot Stein, *Film Comment*

"In Warren Sonbert's HONOR AND OBEY soldiers march in formation, a tiger stalks through the snow, religious processions wind through the streets, and palm trees wave in a tropical breeze. As brightly colored images of authority figures blend into scenes of cocktail parties, this 21-minute silent film flows along with the grace of a musical score built on complex tensions hidden among the notes. 'Whose authority will you obey?' the film seems to ask, as it deftly avoids simple-minded juxtapositions. Instead, we see a melange of images so full of geography (Notre Dame Cathedral, the Sydney Opera House, Fifth Avenue), that the work mocks the idea of any specific setting. Sooner or later, social and natural laws meet and probably clash, Mr. Sonbert suggests, but in this scenario of discrete images, all is apparent harmony. HONOR AND OBEY is by far the most accomplished and rewarding

piece in 'Avant-Garde Voices,' the title covering five works by independent filmmakers shown at the New York Film Festival ...." — Caryn James, *The New York Times*
1988, 16mm, color/si, 21m, $105

FRIENDLY WITNESS

"In FRIENDLY WITNESS, Sonbert returned, after 20 years, to sound. In the first section of the film, he deftly edits a swirling montage of images — suggestive of loves gained and love lost — to the tunes of four rock songs. 'At times the words of the songs seem to relate directly to the images we see ...; at other times words and images seem to be working almost at cross-purposes or relating only ironically. Similarly, at times the image rhythm and music rhythm appear to dance together, while at others they go their separate ways.' (Fred Camper, *Chicago Reader*, October 12, 1990)

"Accompanying the closing imagery with a music underscore from Gluck's overture to *Iphigenie en Aulide*, Sonbert remarked that 'Spectacle, public domain, objective (god's eye) point of view is the aesthetic approach with the constant idea that all this activity is perhaps occurring simultaneously.' Here, as Sonbert weaves together an extraordinary palette of synchronous global activity, he places himself firmly in the pantheon of the great montage theorists in film history." — Jon Gartenberg
1989, 16mm, color/so, 22m, $120

WHIPLASH

"During the years preceeding his death, Sonbert channeled his energy into making WHIPLASH. His vision and motor skills impaired, he gave his companion, Ascension Serrano, detailed instructions about the assembly of specific shots and the music to be used as a counterpoint to the images. Before his death in 1995, he asked filmmaker Jeff Scher (a former student of Sonbert's at Bard) to complete the film.

"WHIPLASH is a compelling, multilayered portrayal of the filmmaker's struggle to maintain equilibrium in his physical self, his perceptual reality, and the world of friends and family around him. In it, Sonbert articulated the ideas and values by which he intended to be remembered. Most important among these is the theme of love between couples." — Jon Gartenberg, guest curator, "Friendly Witnesses: The Worlds of Warren Sonbert," Guggenheim Museum, April 21-May 8, 1999
1995/1997, 16mm, color/so, 20m, $120

BARRY SPINELLO

SONATA FOR PEN, BRUSH AND RULER

SONATA was made without camera or tape recorder by handpainting thousands of images onto 16mm clear leader. I had been a painter and musician up to this time. I found the size of my paintings becoming smaller and smaller .... It was a logical and natural step for me to proceed to drawing images directly onto 16mm clear leader. ... It wasn't long before I learned McLaren's method of painting sounds directly on the soundtrack. ... I worked on SONATA like a man possessed, determined to make a film, and a sound film, with no funds to do so. SONATA was made for three dollars worth of clear movie film and five bottles of ink, for a total production cost of nine dollars, plus seven months of my life: fifty hours per week for seven months — sixteen thousand individual frames, each one painted with love and care. ... My overall aesthetic purpose was to shape and compress the tremendous kinetic energy of the handpainted image into a harmonious unit, which could be enjoyed on many levels and with many screenings.

Collection: Museum of Modern Art, NY
1968, 16mm, hand-painted color/so, 11m, $25

SOUNDTRACK

Black and white with some color hand-applied to each print, hand-painted image, hand-painted sound.

I think every student of film should, early in his studies, make a film such as SOUNDTRACK; namely, a film in which sound and image are conceived together as a unit and painted one frame at a time. The advantages for students of hand-painting sound and image are threefold: 1. the expense involved is minimal. 2. there is no time lag between the conception of an idea and its realization and screening (no lab wait, etc.) 3. ideas can be expanded, modified and changed immediately and directly after viewing. A basic feel for audio-visual space-timing and the grammar of the frame can be learned in this way. ... Articles and illustrations which describe the tools and techniques used in making SOUNDTRACK can be found in *Source* magazine (issue no.7) and *Film Culture* magazine (issue no. 48-49).

Awards: Monterey Film Festival, 1969; Fourth Annual Independent Filmmakers' Competition, 1969.

Collection: Museum of Modern Art, NY
1969, 16mm, b&w/color/so, $25

COLORED RELATIONS

Handmade sound and image; light, colorful, humorous.

Collection: Museum of Modern Art, NY
1970, 16mm, color/so, 4.5m, $8

SIX LOOP-PAINTINGS

In SIX LOOP-PAINTINGS, as in SOUNDTRACK, sound and image are hand applied directly on to 16mm clear leader. The image at a given instant is repeated both on the image track and soundtrack, so that the viewer is visualizing the image he is hearing. However, unlike SOUNDTRACK, the images and sounds in SIX LOOP-PAINTINGS are not painted; they are made by cutting to size and pasting acetate self-adhesive patterns (Micotape and Zipatone) directly onto the clear film. Each pattern yields a distinct sound. Patterns of lines yield square wave sounds; patterns of dots yield sine wave sounds; patterns of diamonds yield sawtooth wave sounds, etc. The finer the pattern, the higher pitched the tone. The further spaced the pattern, the deeper the tone .... I especially recommend SIX LOOP-PAINTINGS to those interested in the texture of sound and image, and in the ways sound and image can relate to each other.

Exhibition: KING-TV, Seattle; on tour with the American Institute of the Arts' New American Filmmakers Series.
1970, 16mm, color/so, 11m, $14

VARIATIONS ON A 7-SECOND LOOP-PAINTING

The "theme," a seven-second loop-painting (actually closer to eight), is repeated seven times in succession before the title appears. Then, using an optical printer, the variations start. After each variation the original theme is repeated once. The variations involve step-printing, repetitions and optical manipulations. They very closely follow the original theme.
1970, 16mm, b&w/si, 6m, $8
Note: All of the above films may be rented for $60.

DAYLIGHT

This film is my bridge from filmpainting to live-action filmmaking. A grant from a former teacher, through the National Counsel of Churches, enabled me to purchase camera, tape recorder, and editing equipment. DAYLIGHT combines filmpainting and live-action techniques. It took two years to make and starts with the words: "And so the journey ends." Although some people at the time called it a very moving film, I haven't looked at it in 20 years.
1972, 16mm, color/so, 22m, $50

FILM GRAPHICS: ABSTRACT ASPECTS OF EDITING

A "didactic" and "educational film" (distributed by Grove Press until they went out of the film business), FILM GRAPHICS uses clips from Buñuel and Eisenstein, along with animated overlay, to illustrate basic principles of classic film editing. Good for film editing and film study classes. Made with Paul Aratow, who went on to produce *Sheena Queen of the Jungle*.

Award: CINE Golden Eagle

1972, 16mm, color/so, 15m, $35

BROKEN SOLDIERS

"In BROKEN SOLDIERS Spinello tells the story of a young boy who receives a toy soldier from his brother, just returning home from the battlefield in World War II. When the toy breaks, the boy puts it into a paper boat and floats it down the river. The boat docks, and as the soldier leaves the boat to meet a company of compatriots the fantasy begins: a battle with rough, tough, icky garden snails. The soldiers are beautiful: a bugler, a messenger, a gunner cleaning his weapon, a cook with his hand in a pot. The snails mount an offensive on the fort. It's a scene you may have missed in Patton, but can see tonight on PBS." — David Kleinberg, *San Francisco Examiner* and *Chronicle*

1973, 16mm, color/so, 22m, $45

THREE LIVES: COUNSELLING THE TERMINALLY ILL

Made with Shanti Project of San Francisco, with a grant from the US Department of Health, Education, and Welfare.

An in-depth sharing of the counselling process between psychologist Dr. Charles Garfield and three women who are dying of cancer.

"Beautifully and sensitively done. Very beneficial to our training program." — Barb Taruscio, Bon Secours Hospital, Grosse Point, Michigan

1976, 16mm, color/so, 52m, $75

RUSHES

Neil (Barry Spinello) turns to the camera and says: "Film everything for the next 24 hours, 'cause I've come to a strong, positive decision — namely, to commit suicide." We then see the last 24 hours of Neil's life: his mother rushed in from NY; an ex-girlfriend; a current girlfriend; a former film professor. We see Neil direct the film from inside the film, and only learn that it is a total fiction as the final credits roll.

"For all its excesses ... the film works. It keeps you not only enthralled for an hour, but also entirely involved. Appalled, fearful, saddened, horrified, one finds it impossible not to want to intervene, to interject one's own sensitivity and humanity into the process and guide it to a different finale. RUSHES is an excellent film for a preliminary to a discussion on suicide." — Ruth Backes, "The Filmshelf," *New England Journal of Human Services*

"RUSHES is the first film that I've seen that incorporates natural, non-manipulated discourse with exposure of its own means ... which force us to believe in it .... [It is] not only aesthetically pleasing, but eminently useful for students of film." — Professor Jeanne Dillon, Brown University

1979, 16mm, b&w/so, 55m, $60

MEL ON WHEELS

Executive producer: Dave Turnbull

A documentary about a man in San Jose.

Awards: CINE Golden Eagle; Red Ribbon, American Film Festival; Chris Plaque, Columbus Film Festival; Filmex, LA; Super Festival XII winner; screened on PBS.

1981, 16mm, color/so, 22m, $40

ERIKA: NOT IN VAIN

Executive Producer: Nickolai Tehin

"Makes *Testament* look like *Singing in the Rain*." — Tom Luddy

The documented story of an American family in tragedy. Extremely sad, vulnerable, and moving — maybe more so than a film should be.

Awards: Academy Award Nominating Committee Certificate of Special Merit; Blue Ribbon, American Film Festival; CINE Golden Eagle.

Exhibition: Telluride Film Festival; portions screened on CBS National News.

1983, 16mm, color/so, 44m, $60

SCOTT STARK

SATRAPY

This film was made by contact-printing rolls of 35mm slide film onto 16mm movie film. The result is a collage of fragments of larger still images. Since the images overlap onto the optical soundtrack area of the 16mm film, the images actually generate their own sounds. Crude musical rhythms and tonalities are created based on visual rather than aural cues.

"Scott Stark's SATRAPY charts the subversive power of the feminine. Thin, horizontal black and white lines, accompanied by a low buzzing tone, bulge intermittently. Flashes of white, girlie playing cards, and flashes of black increasingly disrupt the pattern. Initially the alternation between the flickering cards — with their teasing bare flesh — and the stripes recalls subliminal perception tests. With more rapid, wildly anarchic editing, however, the cards displace the stripes, challenging the film's coherency. Female sexuality, instead of supporting the logic of representation, threatens annihilation." — Manohla Dargis, *The Village Voice*

1988, 16mm, color/so, 13m, $40

PROTECTIVE COLORATION

This film is a succession of visual and aural "notes" generated by the patterns in animals' hides, which are arranged and re-edited into a complex musical architecture, developing intricate rhythms not unlike the complex syncopations found in traditional African music. Elements of sand, dirt, light and shadow cross-reference the film's emulsion with evolutionary history and provide a second level of musical structuring through which the first layer is filtered. The animals' fur patterns, which evolved naturally as camouflage to hide them from predators, ironically now make the animals more visible to human predators who are attracted by their exotic uniqueness. This cinematic analogy underscores modern humanity's relationship to the natural world.

1990, 16mm, color/so, 17.5m, $50

TENDER DUPLICITY

Objects of aggression are suggestively fashioned from sensuous playthings, inviting the viewer to playfully indulge in the prurient pleasures of patriotism and self-righteous hostility. The objects combine and juxtapose to form a seductive visual catalogue of the vocabulary of war, garlic-pressed through a lattice-work of light and sound on the film's

emulsion. As the tension builds between the objects in front of the camera and the activity on the surface of the film, a complex musical architecture is triggered across constantly shifting foregrounds and backgrounds, activating incongruous polarities between figure and ground, sound and image, pleasure and aggression, clarity and purposeful obfuscation.

The film was shot with an antique camera that records an optical soundtrack directly on the film while shooting. The footage was then systematically fogged and flashed with segments of white light, which caused both the image and sound to be erased. Thus the flashes of light that appear in the film are followed one second later by a dropout of equal duration in the sound. The points between flashes (gaps), as well as the gaps themselves, become syllables of a language that is all but oblivious to the relentless posturing of the photographed image.

1992, 16mm, color/so, 40m, $120

I'll Walk With God

Using emergency information cards surreptitiously lifted from the backs of airline seats, I'LL WALK WITH GOD pictorially charts an airline flight attendant's stoic transcendence through and beyond worldly adversity.

Through an elaborate system of posturing and nuance that evokes an almost ritualistic synergy, the female protagonist(s) are shuttled toward a higher spiritual plane, carried aloft on the shimmering wings of Mario Lanza's soaring tremolo.

1994, 16mm, color/so, 8m, $25

Back in the Saddle Again

A family's playful interaction with a 16mm sound movie camera, singing along as a group with Gene Autrey's title song in front of the camera, combines western fantasy, American kitsch, gender posturing, deterioration of the film's surface, the wonderment of the cinematic process, and the use of controlled accidents to shape the form of the film. My only intrusion on the footage was to print it first in negative, which adds a bleak, mysterious edge to it, and to print it again in positive, which seems to answer many of the questions raised in the first part.

1997, 16mm, b&w/so, 10m, $25

NOEMA

Noema is philosopher Husserl's term for "the meaning of an object that is formed in the domain of consciousness." Pornographic videos are mined for the unerotic moments between moments, when the actors are engaging in an awkward change of position or when the camera pans meaningfully away from the urgent mechanisms of sex up to a cheap painting on the wall or the distant embers of a crackling fire. A piercing musical score loops endlessly throughout, and the repetitive and curious iterations of movement become furtive searches for meaning within their own blandness.

"A *Decameron*-like tournament of missing links and coitus interruptus form a daisy chain of synchronized decouplings — porno unplugged." — Mark McElhatten & Gavin Smith, New York Film Festival

"In just under 10 minutes, Scott Stark finds in the busy-ness of the naked, often disembodied shapes of bodies a rhythm and finally a grace .... NOEMA reins the indifferent work of sex and whips it with an aestheticism not far from Maya Deren's *Study in Choreography for Camera*." — Edward E. Crouse, *The San Francisco Bay Guardian*

1998, 16mm, color/so, 11m, $35

Stacey Steers

Watunna

Animation and design: Stacey Steers; Narrated by: Stan Brakhage; Original music: Bruce Odland.

WATUNNA ("The memory of our beginning") retells the creation myths of the Yekuana Indians who reside in Venezuela's rain forest, stories of night, evil, sexuality, animals, fire and food. For the filmmaker this is a reckoning with years spent living remotely in Latin America.

"Steers has created a figurative animation film of such complexity and all inclusive human 'world view' that her WATUNNA exists without rival in the history of cinema, only comparable to Smith's *Heaven and Earth Magic Feature* and Jordan's SOPHIE'S PLACE." — Stan Brakhage

"Stacey Steers gracefully explores the rhythms of mythology and dreamtime in her animated film WATUNNA. ... Eschewing the fidgety pixilation that passes for cutting-edge animation, Steers' archaic imagery and parchment-textured backgrounds suggest a timeless circularity .... [F]igures and forms smoothly evolve and transform into each other, beginning with tapestry patterns that come to life like birds in an Escher drawing." — Richard Gehr, *The Village Voice*

1989, 16mm, color/so, 24m, $50

Konrad Steiner

As a filmmaker i'm interested in three aspects of moving image art, namely 1) the relations of cameraperson to filmed people of things, which is expressed in the shot, 2) the relations between shots which are manifest in the form of montage, and 3) the synchronous or contrapuntal relations between sounds and accompanying moving images. My films are an exploration of these elements of cinema, that is, shot, cut, and sync, and take as their topic the world at large, the plastic reality of film, the shadow reality of the theater, and the history of filmmakers developing a language at the margins of mainstream cinema.

Fireside

Inspired by enjoyment of looking into a bonfire or hearth, seeing shapes coalesce and disperse fleetingly, or by feeling the mind's desire work with the forms of flame that dance. The cinema is a similar form to that. Made without a camera by etching unexposed film with sandpaper, chemicals and light.

1983, 16mm, color/si, 8m, $20

Lyric Auger

A three-part film whose original conceit was to illustrate the myth of Orpheus and Eurydice. The three films actually progress from terse storytelling to subjective brooding and to a dark psychological portrait of Orpheus, as if he forsaw the moment of his own story, when sight drives the image (the beloved) away.

1985, 16mm, color/si, 10m, $20

End Over End

An attempt to respond to three things: 1) my daily life working, living in, and escaping from San Francisco, 2) montage, gesture, and technique in DEAD END DEAD END, a film by Daniel Barnett, and 3) cynicism that could remove one from constructive life. The montage of fine resonances and ecstatic rhythms suggests stories without elaborating a plot idea; this was the formal inspiration from Japanese haikai, or "linked poetry."

1978-1988, 16mm, color/si, 13m, $35

LIMN I-III

A set of films where the subject is human gesture as the trace of sentiment and perception. The recording of these traces constitutes writing, and watching the film, therefore, a kind of "reading." The images are commonplace and brief.

The montage is a rapid articulation of light (in the tradition of Brakhage), which forms another layer of gesture. The films are improvised edits rather than preconceived studies.
1986-1988, 16mm, color/si, 17m, $40

LIMN IV

The culmination of the expressive aspect of the work on the previous LIMN films, struggling with sexual tension and release, attempting to give the viewer experience transcending that realm (by beginning in it and finding a way beyond cyclic satisfactions).
1988, 16mm, color/si, 13m, $35

5 MOVEMENTS

Five short films edited in precise relationship to an expressionistic piece for string quartet by Anton Webern (Op. 5, 1909). The material pictures dusk in narrow streets of Stockholm, an apprehensive arrival in Berlin, and shimmering blossoms at night in Paris.
1989, 16mm, b&w/color/si, 10m, $25

REMAINS

A dark, psychological sketch of Berlin's architecture.
1990, 16mm, color/si, 13m, $35

19 SCENES RELATING TO A TRIP TO JAPAN

Two moving pictures side by side relating to each other in various simple ways, to a woman singing six songs about ephemeral love, and to my visit in Japan.

That here is no lasting union, only passing relation, is a recurring statement in Japanese poetry. This idea is taken with a light heart in linked poetry (a peculiar kind of sport-art), and with a tragic sense in love poems. I tried to arrange the material to accommodate both movements, pleasant and melancholic.

Through photographic process, also by superimposition, rapid alternation and the double screen format, there's a constant refraction through textures. The shifting of the differences between what you're looking at, what you think you're seeing and what it means to you are a little like the instabilities you feel thinking about your own life. I think the songs also refer to this.

Song translation included.
Note: Also available as a 16mm double projection.
1989-1998, 35mm, color/so, 15m, $50

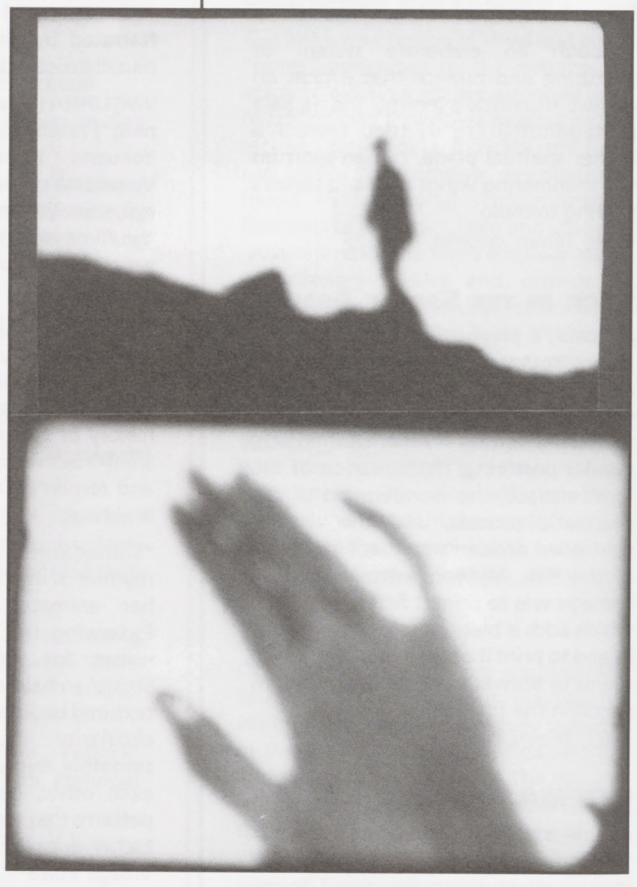
FLOATING BY EAGLE ROCK/SHE IS ASLEEP

EAGLE ROCK is a study in transparency in three movements. The images from an array of shots taken from various locations along the coastal waters of the Pacific collide, merge and dance. Most of the superimposition and some of the montage was done in camera. The shots are like flowers and i have selected and arranged them for your pleasure.
1998, 16mm, color/so, 17m, $50

BARBARA STERNBERG

Film has endless possibilities. Luckily for me its inherent properties of time and light correspond to my interest in perception (by perception I mean bodily as well as mental apprehension): how we see the world and ourselves in it; how we perceive time, how it presses on us — pastness, history, repetition, movement, presence — the layers of reality. Does life flow like a river? Is permanence an illusion or vice versa? Rhythm is very important to me in shooting and cutting as an experience of external phenomena and as an expression of inner being.

I can sum up my aesthetic position in three words: daily, observational, messy. I don't go for the monumental. I film the everyday. Nonetheless, my film are "about" power. I tend to work against the glossy surface Kodak gives us, to mess it up. I see perfection as a barrier. Subjects are not there for me to have under my control. I take an observational stance — more a glance than a studied gaze. The world is not ours to hold on to. I use many different images and allow for their multiple reading. Meaning, or a sense of something, of the



Through and Through by Barbara Sternberg

complexity of the world, accumulates over the time of the film. In depicting the contradictions and paradoxes of life (and death), my films say "and" rather than "or."

I work with images between abstraction and representation. When images are emptied of meaning they approach being. Light, energy, life.

TRANSITIONS

TRANSITIONS is a film of inner life and speaks of time, reality, power. It depicts the disquieting sensations of being between — between falling asleep and being awake, between here and there, between being and non-being. These metaphysical themes are evoked by the central image of a woman in white over whom layers of images and sound (voices) are superimposed.

Awards and Exhibition: Best Experimental Film, Best Sound, Atlantic Film Festival, Halifax, 1982; Athens Film Festival, 1983.

1982, 16mm, color/so, 10m, $25

TENDING TOWARDS THE HORIZONTAL

The voiceover text, written and performed by France Daigle, creates three images that recur alternately throughout the film: a bird flapping its wings tirelessly; a figure (man, boy?) who sits on a hay bale, watching the city below; and a woman in a library who reads only what others have left behind. The filmed images are predominantly houses: houses seen in passing, along the horizontal; houses reflecting sky and trees in their windows; houses partially hidden by trees or the shadows they cast; houses and office towers simultaneously pictured in stages of demolition and construction. The images dissolve in and out of the flickering light and dark (sunlight and shadow and the emulsion of the film itself). The site of the self is home.

Exhibition: Art Gallery of Ontario, Toronto; Festival of Festivals, Toronto, 1989.

1989, 16mm, color/so, 32m, $75

AT PRESENT

What's involved in love? Power, control — is that what we're talking about?

This film is about love — relations between men and women, conversations in the air. Men are heard in voiceover speaking a love-talk that is personal, though anonymous, or singular. Another voiceover reads parables that present a context for the possibility of love or spirit in the world at large. The film ends optimistically: A smile slowly spreads on a man's face; women address men in their own voices.

"He stored the Divine Light in a vessel, but the vessel, unable to contain the Holy Radiance, burst, and its shards, permeated with sparks of the Divine, scattered thru the Universe." — Adele Wiseman

Exhibition: Festival of Festivals, Toronto, 1990

1990, 16mm, color/so, 18m, $40

THROUGH AND THROUGH

The film is silent except for four short segments of sync sound, interviews with a man and a woman, which touch on two areas: control and anger; and the pressure of history on one's identity — how do I identify myself as "I," how as part of a "We"?

The film is visual, perceptual; it was made in awe of the world that goes on with and without us and of our personal, human struggles. It is a film about life and death; a film of discrete units of the eternal and a film of living here and now. It was built up frame by frame — a film about power, played in insignificant terms, in the daily, barely noticed gestures, scenes, frames.

> Ida is her name.
> She was thinking about it she was
> thinking about life. She knew it
> was just like that through
> and through.

— Gertrude Stein

1991, 16mm, b&w/color/so, 63m, $100

BEATING

Beating — to get or give a beating, to beat oneself up, to beat the odds. Metal is forged by beating. Birds' wings, the sun, and our hearts ....

BEATING looks at and listens to the parts of ourselves (myself) hidden in shadow. It sees history through the personal, expressing the anger, pain and fear suppressed in the denial of oppressive situations. BEATING considers evil/good, dark/light — the one the flip side of the other.

The film's surface, scratched and mottled, negative and positive, black & white and colour bears witness to storms of emotion. The film is sectioned: three minute-twelve minute segments, internally cohesive in terms of content and treatment, have been edited into a dramatic whole. From section to section, repetitions occur, connections are made — reminiscences, equivalences between different images — to achieve the feeling or recognition that everything is related, it is all there all the time.

"This supremely lyrical BEATING makes some brutal connections." — Peter Goddard, *Toronto Star*

"In this collage of images is played out the paradoxical intertwining of hate and love .... Sternberg's films affect through their rhythmic pulses, films that set in place many complex networks ...." — Barbara Godard

1995, 16mm, color/so, 64m, $125

C'EST LA VIE

Sound by Rainer Weins.

"A mini presentation of consciousness dealing with cosmos. The world in a grain of sand. Connections between life, death, and the world are neither static nor symmetrical but flowing and intuitive. The movement of emulsion through which images are seen is like the mind trying to retrieve and put things together. C'EST LA VIE is a positive muscular little thing." — Rae Davis

Exhibition: Ann Arbor Film Festival, 1997; Images Festival, Toronto, 1997; Archives du film experimental d'avignon, 1998.

1997, 16mm, color/so, 10m, $30

KENNETH STEWARD

FALLOUT

Writer and Director: Ken Steward; Cast: Anthony Mankins; Cassandra Lynn; Gabrielle Bell; Walter Brennan; Carol Dyer; Mary; Vocals: Kerry Slack; Cinematography: Ken Steward; Camera Assistants: Carol Dyer; Walter Brennan.

FALLOUT is a surrealist narrative film that makes a personal statement on the human condition.

Note: 5% of the filmmaker's fee will be donated to Shelter for the Homeless and Planned Parenthood.
1996, 16mm, b&w/so, 22m, $50
VHS Sale: $24.95 Home; $79.95 Other

WHEN HE WOULD TOUCH HER

Light, as an expression of physical contact, set to original music.

Note: 5% of the filmmaker's fee will be donated to Planned Parenthood.
1996, 16mm, b&w/so, 3.5m, $10

SEPTEMBER

Filmmaker: Ken Steward; Actors: Aurora Gist, Paul Crowl; Original music composition and performance: Ken Steward; Equipment Technician: Art Zipperer; Equipment and facilities: Humboldt State University. Assistance, feedback, props and other items used in the filmmaking process: Elizabeth Algieri, Ann Alter, Jim Billingsley, Ellen Duncan, Brandon Fernandez, Kimberly Hutchins, Allison Jones, Doug Martin, Devlin O'Malley, John Paul Price, Dina Rubiolo, The Seascape, Vibeke Seymour, Jack Swanstrom, Jean Yi.

A visual poem set to music, SEPTEMBER is a recollection of a romantic sexual encounter. The series of evanescent images represent a stream of consciousness that flows along various levels of reality.

For mature audiences.

Note: 5% of the filmmaker's fee will be donated to Planned Parenthood.
16mm, b&w/so, 8m, $25

ZACK STIGLICZ

ROSE OF THE NIGHT

"Stiglicz relies entirely on abstract vision in his ROSE .... A narrator plumbs the emotional echoes of nighttime in this theology of light." — New City, Chicago

Meditating upon flesh, longing, ghosts, disease, love, and the figure of the Mother, the voice of the narrator strives to draw pulsating and highly abstracted hieroglyphs and mutating fields of color into a poet's zone of emotion and embodiment.

Exhibition: Ann Arbor Film Festival and Tour, 1991
1990, 16mm, color/so, 8.5m, $15

ARISTOPHANES ON BROADWAY

A narrator shares the tale of Zeus' angry splitting of the original form of human bodies into two pieces, and the subsequent search of each lover for its soulmate. Set against a "Soul Space" (abstracted opticals of animal flesh and eyes in extreme closeup) and against vibrant, hi-con, color negative imagery of a Gay Pride procession (Chicago, 1990), the speech of Aristophanes (from Plato's Symposium) gives voice to the transcendent aspirations of all forms of love: bisexual, homosexual, and heterosexual.

Exhibition: Around the Coyote Chicago Arts Festival, 1991
1991, 16mm, color/so, 8m, $25

VOICES IN THE CHORA

Set against images drawn from a Gay Pride procession (Chicago, 1991), the narrator's interior monologue gives voice to desire and fear in our Era of Decimation through AIDS. The voice experiences "slippages" and "displacements" from one psychic arena to another, even as the eye of the camera — and the eye of desire — strive to endure in their lyrical embrace of the subjects at hand. The narration appropriates texts from Roland Barthes and survivors of the bombing of Hiroshima in an attempt to "compare one ultimate reality to another." Bridging the realms of documentary and visionary film, this work wishes to speak to people of all erotic and political persuasions.
1991, 16mm, color/so, 28m, $40

COILED

Images: Academy leader, coiled numbers and coiled time. A male torso originally shot in b&w, printed to produce a body of desert orange-yellow-white ... reprinted high-contrast negative to create a figure of thick, dense, indigo blue ... hands tied ... body strained .... Dancing "under the Picasso" (Picasso's "Head of a Woman" in Chicago), a man and a woman whirl, coiled in energetic embrace. Clusters of bodies — a male horde — move in slowed time, red-blood-brown, veiled by vertical currents of dark water.

Texts: Fragments from Camus from *A Happy Death*: "... hungry for love ... eager for pleasure .... How long had he craved a woman's love .... The gods who burned within him cast him into the sea ...." Fragments from Sartre's *Nausea*: "... variations on existence ..." tunnel through, invade and seep into Camus' meditations.

"Stiglicz's works invest formalist traditions with a new and erotic urgency." — Chicago Filmmakers

Exhibition: Gallery 2, Chicago; National Poetry Association Poetry, Film and Videopoem Festival, SF; CEPA Gallery, Buffalo; Chicago Filmmakers, 1992.
1992, 16mm, color/so, 7.5m, $15

SCULPTED

SCULPTED undermines (and mines under) the structure of language to enter the irrational quest of a man for the beauty of a woman. Looking (down?) upon a rectangle of warm light (a bed? canvas? mirror? window? peephole?), the narrator makes a definite pronouncement at one point: "I won't show you her beauty, her vulva." SCULPTED is a heterosexual meditation set against the primal zone of male bonding. Textual fragments drawn from works by Sartre, Beckett, Rimbaud.

Exhibition: Gallery 2, Chicago; Chicago Filmmakers, 1992.
1992, 16mm, color/so, 7.5m, $15

STIGLICZ PACKAGE

Five films by Jack Stiglicz: ROSE OF THE NIGHT, ARISTOPHANES ON BROADWAY, VOICES IN THE CHORA, COILED and SCULPTED

See descriptions above.
1990-1992, 16mm, color/so, 60m, $85

Jesus Christ Made Seattle Under Protest by Jeff Stookey

JEFF STOOKEY

Even though WESTERN MOVEMENTS is available as four separate films, during its growth in my imagination it became a unified whole, like the movements of a symphony. I have come to view some of the transitional footage as integral to, if not more important than, the rest of the images in the work.

Most of the footage for WESTERN MOVEMENTS was shot in the early 1970s, before the redevelopment of Seattle's downtown and the explosive growth of the surrounding areas. Therefore, the film contains historical images of an era that has vanished.

WESTERN MOVEMENTS (FOUR FILMS BY JEFF STOOKEY)

Set on the western edge of North America, the following four films form a contemplative journey from urban complexity to rural solitude — from Western Civilization to the western wilderness.

WESTERN MOVEMENTS is available as one complete and continuous program of 43 minutes or as four separate films.

Exhibition: Experimental Video and Film Festival, NY; Bumbershoot Film Festival, Seattle; Northwest Folklife Festival.

THE DAM JOB

In a movement through the enormity of a hydroelectric dam, the individual is set against technology and the meaning of his labors.

1986, 16mm, b&w/so, 8m, $40

FUGUE

Four places in Seattle are examined, dissected, and combined in the style of a musical fugue.

1986, 16mm, b&w/so, 5m, $40

JESUS CHRIST MADE SEATTLE UNDER PROTEST

This film looks at the sharp contrasts and conflicting values of a contemporary inner city.

1986, 16mm, 15m, b&w/so, $40

THE JIM PETTY PLACE

A visual examination showing glimpses of the past as the forces of nature reclaim an abandoned homestead in the mountains.

1986, 16mm, b&w/so, 12m, $40
Package: 1986, 16mm, b&w/so, 43m, $100
VHS and 3/4" U-Matic Sale: $45 Home; $150 Other

BILL STORZ

As an artist who works in many media, I appreciate film both for its specific structural nature, river-like, grain-splashing series of ringing notes/chords, authoritative lie, *and* its general capacity to consume all things into itself.

In BEACH BEAST (1991), free from the burdening fog of film technique, I made a patchwork quilt of Super 8 story, a document of collaborative process, a lumbering and loaded heap, delicate, honest, ready to fall down. Not a very efficient monster indeed, but one of poetry, good and bad, tied to the earth and the sea with cheap monofilament. Strings plucked with an ache, a laugh and a shiver. "You've killed for us!"

Now living in "the South," I am currently immersed in documenting people and communities with a still camera, playing the eternal G-C-D at certain rural pickin' parlors, and forming the long-awaited sequel, *Beach Beast II*.

BEACH BEAST

Starring: Bob Schmitz and M. Lisa Phipps; Featuring: Sam Durant, Luther Price, Mimi Lipson, Andre Fairbank, Tom Rhoads, Bill Storz, George Fueschel, Thea Weiss, Heather Thibodeau and others.

Long ago, and oh so far away .... Monster from the sea visits mind-bending terror upon unsuspecting tourist couple and others. Beach Beast lumbers through the sands of Cape Cod, the American avant-garde, "B" and home movie traditions .... Epic monster fantasy ... folk tales, snapshots of friends ... (Plymouth Rock would land on them!) .... In Semi-Synch!

1991, S8mm, color/so, 115m (18fps), $75
VHS Sale: $24.95

Beach Beast by Bill Storz

CHICK STRAND

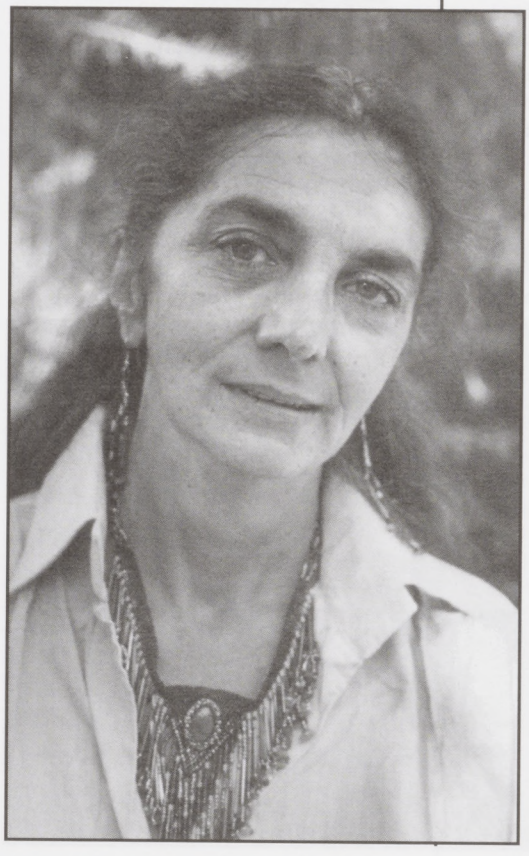
Still making films after all of these years, (35). Four more are being edited now and should be finished in a couple of years.

I hope that my work stands alone without an introduction. If you want to know more about me and my work, write to me in care of Canyon and I'll answer any questions you might have. Otherwise I have nothing of importance to say.

Meanwhile, I've put a picture of myself in the catalogue for the first time. Take a peek at this mug and understand you are looking into the eyes of a person who believes that after day comes night and after that, day comes again.

Love to all,

Chick Strand



Chick Strand

Note: Film prints of all the films listed below are available for sale. Please inquire for prices.

ANGEL BLUE SWEET WINGS

An experimental film poem in celebration of life and visions. Techniques include live action, animation, montage and found images.

Exhibition: New York Film Festival; Arles, France Film Festival; Canadian Women's Film Festival.

1966, 16mm, color/so, 3m, $20

ANSELMO

With Anselmo Aguascalientes and Balsamo the Magician. Music by La Banda Aguascalientes.

An experimental documentary in the sense that it is a symbolic reenactment of a real event. I asked a Mexican Indian friend what he would like most in the world. His answer was, "A double E flat tuba." I thought it would be easy to find one at the Goodwill very cheap. This wasn't so, but a sympathetic man in a music store found a cheap but beautiful brass wrap-around tuba. I bought it, smuggled it into Mexico and gave it to my friend in the desert. The film is a poetic interpretation of this event in celebration of wishes and tubas.

Exhibition: Women in Film, Whitney Museum of American Art; Cannes Int'l Film Festival.

1967, 16mm, color/so, 4m, $20

WATERFALL

A film poem using found film and stock footage altered by printing, home development and solarization. It is a film using visual relationships to invoke a feeling of flow and movement. Japanese Koto music.

Exhibition: Smithsonian Institute; Women in Film, SUNY Buffalo; American Film Institute.

1967, 16mm, color/so, 3m, $20

MOSORI MONIKA

An expressive documentary about women in the Third World. This is an ethnographic film about two cultures that have encountered one another. The Spanish Franciscan Missionaries went to Venezuela in 1945 to "civilize" the Warao Indians, who live in the swamps on the Orinoco River Delta. Before the missionaries came, the Waraos lived in relative isolation and were little affected by the outside world. The relationship between the Indians and the missionaries is simple on the surface, but it is manifested in a complex change of techniques, values and life style which have indelibly altered the Warao vision of life.

The acculturation is presented from two viewpoints. A nun tells how the Indians lived when the missionaries arrived and what the nuns have done to "improve" conditions, both spiritually and materially. An old Warao Indian woman tells what she feels has been the important experiences in her life. The two viewpoints are structured in counterpoint so that the deeper aspects of the juxtaposition of the modern culture over the old becomes apparent through the revelations of the two women.

Exhibition: SF Int'l Film Festival; Robert Flaherty Film Seminar; American Anthropology Meetings, NY; Women's Film Festival, NY.

1970, 16mm, color/so, 20m, $60
VHS Sale: $75 Home; $300 Other

COSAS DE MI VIDA

Expressive documentary in an ethnographic approach about Anselmo, a Mexican Indian. It is a film about his struggle for survival in the Third World. Orphaned at age 7, he was the sole support of himself and his baby sister, who eventually starved and died in his arms. The film continues with Anselmo's struggle to live and to do something with his life other than a docile acceptance of poverty. Totally uneducated in a formal way, he taught himself how to play a horn and when he became a man he started his own street band. The film was started in 1965 and finished in 1975. During the 10 years, I saw the physical change in Anselmo's life in terms of things he could buy to make his family at first able to survive, and during the last years, to make them more comfortable. I felt a change in his spirit from a proud, individualistic and graceful man into one obsessed with possessions and role playing in order to get ahead and stay on top, but one cannot help but admire his energy and determination to succeed, to drag himself and is family out of the hopelessness and sameness of poverty to give them a future. Anselmo tells his own story in English although he does not speak the language. After he told me of his life in Spanish, I translated it into English and taught him how to say it.

1976, 16mm, color/so, 25m, $75
VHS Sale: $75 Home; $300 Other

ELASTICITY

Impressionistic surrealism in three acts. The approach is literary experimental with optical effects. There are three mental states that are interesting: amnesia, euphoria and ecstasy. Amnesia is not knowing who you are and wanting desperately to know. I call this the White Night. Euphoria is not knowing who you are and not caring. This is the Dream of Meditation. Ecstasy is knowing exactly who you are and still not caring. I call this the Memory of the Future.

This is an autobiographical film funded by the American Film Institute.

1976, 16mm, color/so, 25m, $65
VHS Sale: $75 Home; $300 Other

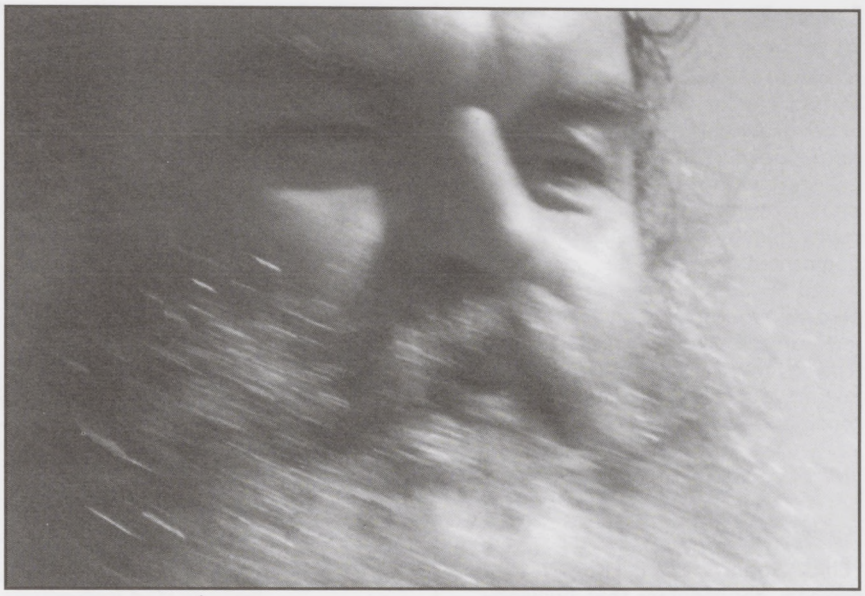
GUACAMOLE

Poetic surrealism. Approach is experimental in relationship of image and sound. A film about the loss of innocence and the search for the essence of the human spirit. Funded by a Guggenheim Fellowship.

1976, 16mm, color/so, 10m, $30

MUJER DE MILFUEGOS (WOMAN OF A THOUSAND FIRES)

A kind of heretic fantasy film. An expressionistic, surrealistic portrait of a Latin American woman. Not a personal portrait so much as an evocation of the consciousness of women in rural parts of such countries as Spain, Greece and Mexico; women who wear black from the age 15 and spend their entire lives giving birth, preparing food and tending to household and farm responsibilities. MUJER DE MILFUEGOS depicts in poetic, almost abstract terms, their daily repetitive tasks as a form of obsessive ritual.



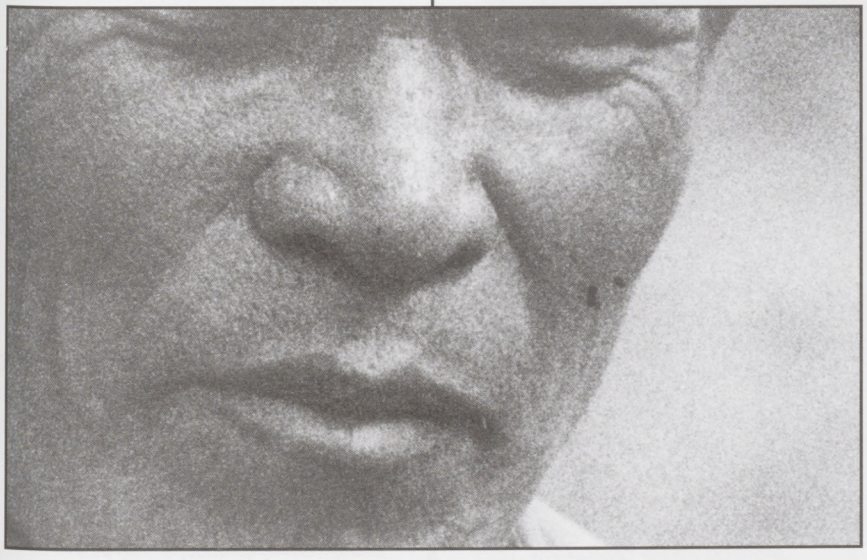
Elasticity by Chick Strand

The film uses dramatic action to express the thoughts and feelings of a woman living within this culture. As she becomes transformed, her isolation and desire, conveyed in symbolic activities, endows her with a universal quality. Through experiences of ecstasy and madness we are shown different aspects of the human personality. The final sequence presents her awareness of another level of knowledge.

Awards: Ann Arbor Film Festival; Sinking Creek Film Festival.

Exhibition: Museum of Modern Art, NY; New York Women's Film Festival; Filmex, LA.

1976, 16mm, color/so, 15m, $45



Cosas de Mi Vida by Chick Strand

CARTOON LE MOUSSE

"Chick Strand is a prolific and prodigiously gifted film artist who seems to break new ground with each new work. Her recent "found footage" works such as CARTOON LE MOUSSE, are extraordinarily beautiful, moving, visionary pieces that push this genre into previously unexplored territory. If poetry is the art of making evocative connections between otherwise dissimilar phenomena, then Chick Strand is a great poet, for these films transcend their material to create a surreal and sublime universe beyond reason." — Gene Youngblood

1979, 16mm, b&w/so, 15m, $45

FEVER DREAM

A wet hot dream about sensuality.

1979, 16mm, b&w/so, 7m, $21

KRISTALLNACHT

Dedicated to the memory of Anne Frank, and the tenacity of the human spirit.

1979, 16mm, b&w/so, 7m, $21

LOOSE ENDS

LOOSE ENDS is a collage film about the process of internalizing the information that bombards us through a combination of personal experience and media in all forms. Speeding through our senses in ever-increasing numbers and complicated mixtures of fantasy, dream and reality from both outside and in, these fragmented images of life, sometimes shared by all, sometimes isolated and obscure, but with common threads, lead us to a state of psychological entropy tending toward a uniform inertness ... an insensitive uninvolvement in the human condition and our own humanity.

1979, 16mm, b&w/so, 25m, $75
VHS Sale: $75 Home; $300 Other

SOFT FICTION

"Chick Strand's SOFT FICTION is a personal documentary that brilliantly portrays the survival power of female sensuality. It combines the documentary approach with a sensuous lyrical expressionism. Strand focuses her camera on people talking about their own experience, capturing subtle nuances in facial expressions and gestures that are rarely seen in cinema. The title SOFT FICTION works on several levels. It evokes the soft line between truth and fiction that characterizes Strand's own approach to documentary, and suggests the idea of softcore fiction, which is appropriate to the film's erotic content and style. It's rare to find an erotic film with a female perspective dominating both the narrative discourse and the visual and audio rhythms with which the film is structured. Strand continues to celebrate in her brilliant, innovative personal documentaries her theme, the reaffirmation of the tough resilience of the human spirit." — Marsha Kinder, *Film Quarterly*

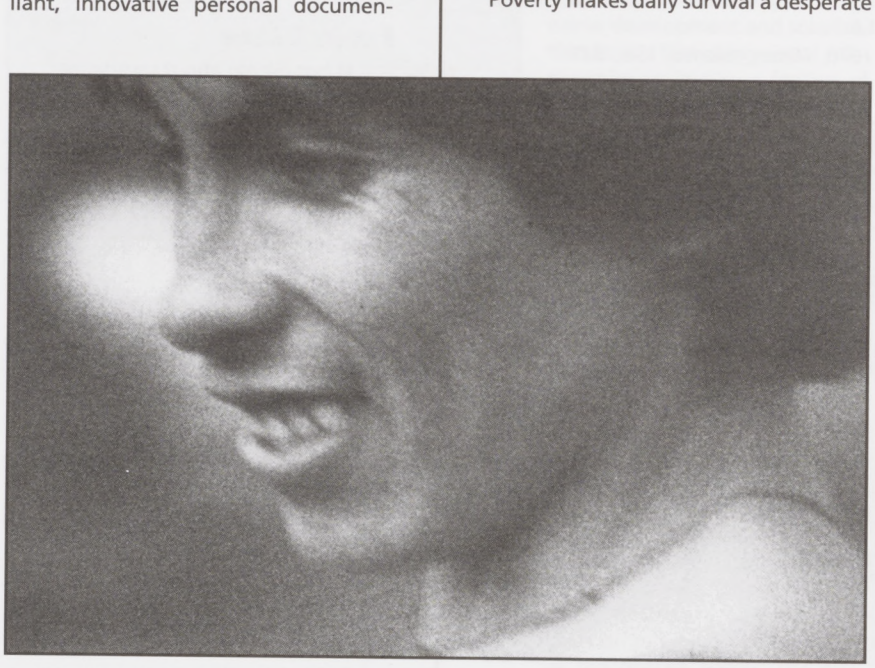
1979, 16mm, b&w/so, 54m, $140
VHS Sale: $75 Home; $300 Other

Coming Up For Air by Chick Strand

ANSELMO AND THE WOMEN

Continuing the life of Anselmo, a Mexican street musician, and his life-long struggle to make a good life for his children. This film focuses on his relationship with his wife Adela and his mistress, Cruz, and theirs with him. In a society where traditional gender roles are separate and sharply defined, the number of children defines male identity and keeps the women at home and dependent. Poverty makes daily survival a desperate struggle. Both men and women must cooperate, the men to provide food and shelter and the women to raise and care for the large family. However, the cooperation is often superficial, with very little communication in terms of inner emotional needs. Relationships become economic in essence in which both men and women perceive themselves living in an emotional desert. The film is about lives in conflict from three points of view as told by the people involved. It explores the division between the real and ideal.

1986, 16mm, color/so, 35m, $85
VHS Sale: $75 Home; $300 Other



Artificial Paradise by Chick Strand

ARTIFICIAL PARADISE

Aztec romance and the dream of love. The anthropologist's most human desire, the ultimate contact with the informant. The denial of intellectualism and the acceptance of the romantic heart, and a soul without innocence.

There is a boy,
Who lives across the river.
Alas, I cannot swim,
I cannot swim.

— Sappho, 600 BC

1986, 16mm, color/so, 12.5m, $38

BY THE LAKE

A collage film made from Third World images and found sound from a 1940s radio show ("I Love a Mystery"), live recordings of an operation on a horse, and a 1970s church service, all taken out of context and reconstructed into new relationships and meanings. An Anglo woman's interpretation of magic realism.

1986, 16mm, color/so, 9.5m, $29

COMING UP FOR AIR

A "new narrative" film based on the visions of magic realism in an Anglo context. This is a gothic mystery that explores a reckless pursuit of interchangeable personalities and experience. Whether experience is first hand, read, remembered from a conversation during a chance encounter, heard of from all possible sources of information, whether fact or fiction, the "experiences" become ours; reinterpreted, reconstructed, and restructured, finally becoming our personal myths, and the source of our poetry and dreams. The sources for this film include night dreams, the idea of holocaust, the exoticness of the Mid-East, the sensuality of animals, the explorations of Scott in Antarctica, and a film I once saw, entitled *The Son of Amir Is Dead*.

1986, 16mm, color/so, 26.5m, $80
VHS Sale: $75 Home; $300 Other

FAKE FRUIT

Intimate documentary about young women who make papier mache fruit and vegetables in a small factory in Mexico. They have a gringo boss, but the factory is owned by his Mexican wife. The focus of the film is on the color, music and movement involved, and the gossip which goes on constantly, revealing what the young women think about men.

1986, 16mm, color/so, 22m, $66
VHS Sale: $75 Home; $300 Other

Videotape compilations for sale:

FOUR FILMS BY CHICK STRAND

Includes: ANSELMO, WATERFALL, GUACAMOLE and MUJER DE MILFUEGOS (WOMAN OF A THOUSAND FIRES)

See film descriptions above.

1967-1976, VHS, color/so, 32m, $75 Home; $300 Other

THREE FILMS BY CHICK STRAND

Includes: CARTOON LE MOUSSE, FEVER DREAM and KRISTALLNACHT

See film descriptions above.

1979, VHS, b&w/so, 29m, $75 Home; $300 Other

TWO FILMS BY CHICK STRAND

Includes: ARTIFICIAL PARADISE and BY THE LAKE

See film descriptions above.

1986, VHS, color/so, 22m, $75 Home; $300 Other

Note: Complete videotape set is available for sale — $800 Home; $2,400 Other.

WInterwheat by Mark Street

MARK STREET

My work ranges from abstract hand-manipulated pieces to work that recontextualizes found footage, to films that involve written texts. Each film attempts to investigate new terrain, and avoids being confined by a specific look or mood.

I like to work the surface of film to create rich visuals which I shape in a very intuitive, personal way. Since I started making films in 1983 I've always gone back to painting, bleaching a marking frames one by one; I'm exhilarated by this tactile relationship with film material. I like the way these abstract films (WINTERWHEAT, ECHO ANTHEM, MISSING SOMETHING SOMEWHERE, BLUE MOVIE, SWEEP) allow the viewer to be drawn into unfamiliar worlds.

Other films (LILTING TOWARDS CHAOS, EXCURSIONS, WHY LIVE HERE?) paint portraits of characters wrestling with their alienation from place. These films juxtapose narration and imagery so that the viewer is challenged to pick up the pieces. The films flutter between states, combining elements of fiction writing, diary, travelogue, landscape photography and documentary.

My interests in filmmaking are restless and peripatetic. I've made films about the American flag, soft-core pornography, a Brooklyn walk, a trip to Mexico, abstract shapes on black leader, and day-to-day life in Tampa, Florida. Each new project sends me spinning in a new direction. Because I reject the constraints of traditional production values and develop my own process for each new film, any subject seems possible.

"... confronting notions of home and community in an age of unprecedented transience and instability." — SF Cinematheque

"... a cartographer of interior landscapes forged from film chemistry, optically-printed materials, documentary/diary footage and journal entries." — LA Filmforum

"Provocative ... engaging ... Street leaves us with the very real sense that you take your possibilities and limitations with you wherever you go." — *The Los Angeles Times*

SCRATCH

A visually chaotic manipulation of film emulsion.

1983, 16mm, b&w/so, 4m, $10

JANUARY JOURNAL

A diary film with a confessional edge, shot in upstate New York.

Exhibition: KQED-TV, SF, 1989

1985, 16mm, color/so, 12m, $25

WEST

Part one of a trilogy of films chronicling a journey to Alaska.

1985, 16mm, color/so, 8m, $15

BOAT

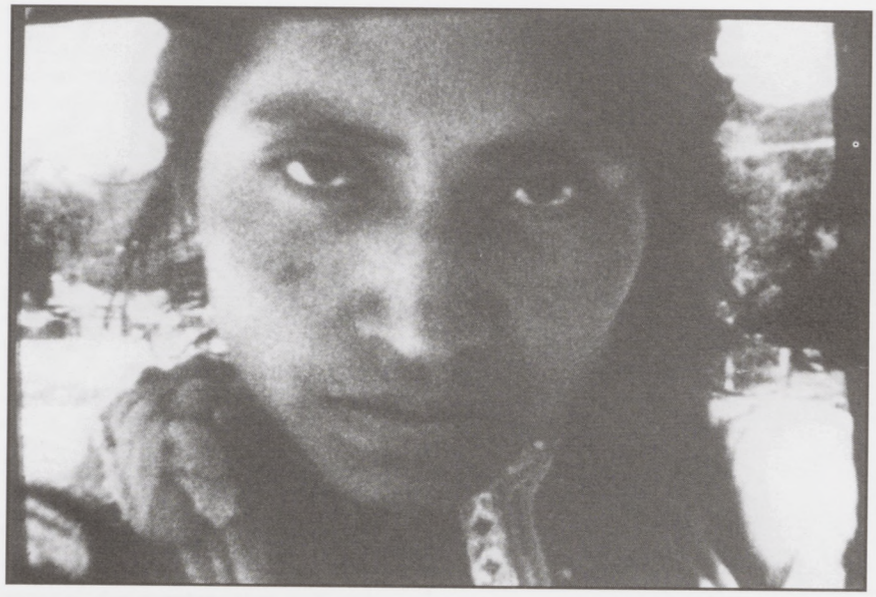
The continuation of a chronicle of a journey to Alaska.

1985, 16mm, color/so, 7m, $15

TENT

The last of a trilogy of films chronicling a journey to Alaska.

1985, 16mm, b&w/so, 4m, $8



Excursions by Mark Street

SPRAY

An abstract study of color and sound made by painting film.

Exhibition: PS 122, NY, 1988

1986, 16mm, color/so, 9m, $15

THE MISSION STOP

An alternately meditative and chaotic portrait of San Francisco's Mission District.

Exhibition: Collective for Living Cinema, NY, 1988

1988, 16mm, color/so, 18m, $40

WINTERWHEAT

WINTERWHEAT was made by bleaching, scratching and painting directly on the emulsion of an educational film about the farming cycle. I wanted to manipulate the found footage to create lulling, hypnotic visuals while also suggesting an apocalyptic narrative. Though the images can be viewed purely for their graphic idiosyncracy, a quiet but persistent theme of destruction winds its way through the film.

"Street plays the images in a variety of ways, stating, varying and altering his theme with a symphonic sense of invention." — Calvin Ahlgren, *San Francisco Chronicle*

Awards: SF Int'l Film Festival, 1990

Exhibition: SF Cinematheque, 1989; Denver Int'l Film Festival, 1989; Film Arts Foundation, 1989; US Film Festival, Park City, Utah, 1990.

1989, 16mm, color/so, 8m, $20
VHS Sale: $15 Home; $30 Other

FRACTIOUS ARRAY

FRACTIOUS ARRAY was made by painting and bleaching a variety of film and print stocks. The film deals with issues of control and manipulation as they relate to abstract imagery.

1990, 16mm, color/si, 7m, $15

LILTING TOWARDS CHAOS

LILTING TOWARDS CHAOS is a chronicle of a three-year period of my life. The film attempts to capture the disgust one can feel at being solipsistic and self-involved, but also hints at the good that can come out of such introspection. The film delves into my thoughts about my particular emotional situation, but also shows my attempts to deal with the world outside, if only on a visual level. LILTING TOWARDS CHAOS invites the viewer to examine what I have chosen to show him/her about my life at that time, and determine which musings are honest and useful, and which are circuitous and self-defeating.

1990, 16mm, color/so, 21m, $40

ECHO ANTHEM

Using hand-manipulated images, ECHO ANTHEM attempts to uncover the underbelly of jingoism in 1991 America, and show its destructive conclusion. In a perverse twist, the film invites the viewer to be at once soothed and repulsed by the seething display of the flag and what it leads to.

The film establishes a tension between visual beauty and narrative and thematic concerns. ECHO ANTHEM is made up of three sections, each suggesting the same sequence of events. The viewer is challenged to fluctuate between states — from being engulfed by the visuals to being concerned about the narrative particulars and thematic possibilities.

1991, 16mm, color/so, 8m, $25

MISSING SOMETHING SOMEWHERE

MISSING SOMETHING SOMEWHERE is a textured celebration of that which can't be apprehended, battened down or burdened with specific meaning. Three visual chapters appear, each with its own rhythm, each suggesting a different sense of place. Snatches of narrative and fragments of memories brush up against each other, separate and fuse as truncated images burst into being and then disappear again just as quickly.

1992, 16mm, color/so,17m, $35

Echo Anthem by Mark Street

Why Live Here by Mark Street

BLUE MOVIE

A smattering of repeated performances culled from old porno films and hand-painted. A man bends over a body, but what we really notice is the wall behind him. A woman stares back at the viewer with annoyance. On the soundtrack Anaïs Nin declares: "but while I'm doing this I feel I'm not living."

1994, 16mm, color/so, 5m, $25
VHS Sale: $25 Home; $45 Other

EXCURSIONS

In EXCURSIONS, a cast of characters sift through their experiences as travellers in Mexico and Guatemala. A woman's relationship sours in the face of paradise. Two men beg a Mexican woman to sing for their tape recorder. A filmmaker wrestles with self-consciousness. A character from Malcolm Lowry's *Under the Volcano* fights off delerium tremens. Their voices mingle to inform film footage shot in the area and reworked on an optical printer. "Real" journal entries mix with faux diaries, sound recorded by travellers on location, and excerpts from a novel to explore the boundary between travel and imperialism.

1994, 16mm, color/so, 26m, $50
VHS Sale: $50 Home; $75 Other

WHY LIVE HERE?

WHY LIVE HERE? explores three characters' reaction to their environments — San Francisco, Florida and Montana. In the film each character develops a particular relationship to place. One moves back to Montana to help with a family business, another moves to SF for the cultural climate, and a third moves to Tampa, Florida for a temporary job. All wonder why they are where they are, and what they might be missing elsewhere. Through the musings of the three characters, the film considers notions of home and community in an age when people move all over for all reasons.

"... confronting notions of home and community in an age of unprecedented transience and instabilty." — San Francisco Cinematheque

"... a cartographer of interior landscapes forged from film chemistry, optically-printed materials, documentary/diary footage and journal entries." — LA Filmforum

Sweep by Mark Street

"Provocative ... engaging ... Street leaves us with the very real sense that you take your possibilities and limitations with you wherever you go." — *The Los Angeles Times*

1996, 16mm, color/so, 50m, $100
VHS Sale: $100 Home; $150 Other

SWEEP

A day like any other: Brooklyn beckons so they dart out into it. Daughter and father traipse from playground to subway and back home again. The 18-month-old cackles and the 32-year-old tries his best to keep up. They stumble upon a fruit vendor, a street preacher and a wall of city sound. Negative and positive hand-manipulated images collide and shimmer as they walk and talk their way through spring in the city. Maya babbles but her father is mostly silent: he can't believe that he'll never meander this way again.

1998, 16mm, color/so, 7m, $25
VHS Sale: $30 Home; $50 Other

Videotape compilations for sale:

FOUR FILMS BY MARK STREET

Includes: WINTERWHEAT, ECHO ANTHEM, LILTING TOWARD CHAOS and BLUE MOVIE

See film descriptions above.

1989-1994, VHS, color/so, 43m, $85
Home; $100 Other

ANDRAS SZIRTES

SUBURB

SUBURB is a short and lyrical film-poem that takes its material from documentary elements. The characters appearing in the film are poor old men — bums. The film's critical-realism is very strong. The images are edited together with the romantic music of Schubert. Originally the film was shot in 8mm format; the finished version was only later enlarged to 16mm; it had the effect of becoming even more archival-looking.

1969, 16mm, b&w/so, 8m, $16

BIRD

This short film-poem is about man's desire to fly, and of its impossibility. It is the last impression of man, constantly suffering in this age-old conflict. The film's visual rhythm is very eclectic. The music is one part of Bartok's violin sonatas.

1975, 16mm, color/so, 8m, $16

DAWN

The film was made during the course of five years, and it consists of three parts. In the first part we penetrate into the industrial suburb's material landscape, right down to its microscopic structure. The images are burning in pulsating solarization. The accompanying sound is the sound of the beating heart, and the sound of blood in the veins. The second part is a model of revolution, using the example of the physical transformation of a natural phenomenon, that of boiling water, recorded on film in micro and macro scales. The formation of bubbles on the surface is likened to the behavioral patterns of people participating in a revolutionary process. When the antigravitational force ceases, the agitation stops, giving way to a new evolutionary period. The music is a mixture of concrete sounds edited to accompany the images. The third part is one long shot, a 360-degree revolution of the camera, during which dawn arrives. The last image is the freeze frame of a worker on the way to work. The sounds accompanying this slow panoramic shot are those of blowing wind and of morse-code transmissions.

1973-1978, 16mm, b&w/so, 21m, $30

GRAVITATION

The film breaks and trashes everything. Murder and death. Human bodies and human lives fall to the ground. It's not only the death of humanity, but the death of film as well. Metaphysical toughness, drastic editing, shocking archival materials. Materialized living elements destroyed. Destruction of time.

1980, 16mm, b&w/so, 21m, $30

MIRROR-REFLECTION

As a personalized mechanical eye, the camera wanders about in a mirror-labyrinth, or maze, looking for a place in the world. A semi-transparent mirror is attached in front of the lens, and its magical motion induces a feeling in the spectator that has been likened to the state of the whirling dervish in dance.

1981, 16mm, b&w/color/so, 21m, $30

DIARIES NO. 1-NO. 8 (1979-1983)

BEGINNING
16mm, color/so, 25m, $35

A BIG PARTY
16mm, color/so, 23m, $30

ONE DAY
16mm, color/so, 17m, $25

ETUDES
16mm, color/so, 14m, $20

PINK ROLL
16mm, color/so, 15m, $20

PEARLFISHERS AND PEOPLETEACHERS
16mm, color/so, 18m, $25

FUNERAL OF MOZART
16mm, color/so, 28m, $40

MENISKUS OF JAPAN
16mm, color/so, 25m, $35

RAP LETTERS

1987, 16mm, color/so, 39m, Inquire

UNIDENTIFIED FLYING OBJECTS

"[UNIDENTIFIED FLYING OBJECTS] is an avant-garde travelogue with a nod to *The Man Who Fell to Earth*. Szirtes, 38, is the dean of Hungarian experimentalists, and this hour-long film, the product of a recent sojourn in New York, is something like his *Martian Diaries* ....

"Grainy and languorous, UNIDENTIFIED FLYING OBJECTS complements its funky elegance with a certain illiterate charm — 'His home, he names it Headquarter ... He is upset, he tells dirty words' — and a narrative of sorts, mostly on the level of the mock-poetic spoken text: 'The garden party represents the most important memory in the mind of the Friendly Being.' It is there, apparently, that the alien falls in love. The Friendly Being fathers a child, gets confused, and leaves for his own world. Shortly thereafter, 'The planet explodes, splits into two, and turns into stone. The solar system falls apart.' The movie ends with the contemplation of a nonexistent Hungary on a shower-curtain map of the world." — J. Hoberman, *The Village Voice*

1987, 16mm, color/so, 51m, $80

Untitled image contributed by Ken Paul Rosenthal

LINDA TADIC

UNE VISITE À LEON TROTSKY, PAR ANDRE BRETON

In 1938, the French surrealist Andre Breton met with exiled Soviet revolutionary Leon Trotsky in Mexico. This film is not a documentary of that event, but rather uses the encounter to explore problems in separating the personal from the political, the media's role in that separation, and above all, the impossibility of an objective reality.

Exhibition: Cineprobe, Museum of Modern Art, NY; LA Filmforum; Newport Harbor Art Museum; Renaissance Society, University of Chicago.

1984, 16mm, b&w/so, 30m, $60

WEALTH AND POVERTY

A sarcastic commentary on conservative economist George Gilder's theories, which are in essence a trope on the old "man achieves immortality through the womb of woman and thereby preserves the work ethic" idea. Alas, his theories were influential to Ronald Reagan's budget advisors.

1987, 16mm, b&w/color/so, 8m, $15

PRIMARIES

The body as fragile object: united with the elements (physical, aural, and visual), yet at times paralyzed, where the machine (camera) has the power of motion while the body is frozen and dissected.

Exhibition: LA Filmforum; Millennium, NY; Berks Filmmakers, Reading, PA.

1989, 16mm, color/so, 3m, $10

SYSTEMS OF AUTHORITY, METHODS OF REPRESSION

SYSTEMS OF AUTHORITY ... presents and critiques the intersections of abuse on micro and macro levels. The micro, or personal level, is represented by the filmmaker's telling of her history as an abused child, with the macro level of abuse (institutional and political) represented by repressive laws, systems, and language (verbal, electronic, and cinematic) that perpetuate abuse. Rather than present a defeatist message, the film offers a positive and challenging call to action and resistance against personal, social, political, and cultural victimization.

Exhibition: Cineprobe, Museum of Modern Art, NY; SF Cinematheque; LA Filmforum; Pacific Film Archive; Millennium, NY; Berks Filmmakers, Reading, PA; Film Arts Festival, 1991.

1990, 16mm, b&w/color/so, 40m, $80
VHS Sale: $50

JERRY TARTAGLIA

READING SKETCH

Multiple exposure, single framing, and experimental visual rhythms characterize this early work.

1972, 16mm, color/si, 10m, $45

EXCERPT FROM "LAWLESS"

Stars: Margaret Gormley and Ondine.

The uncompleted feature LAWLESS is an improvisational piece of experimental gay theatrics, set against the sagging backdrop of mainstream aesthetics.

1977, 16mm, color/so, 10m, $45

TRIO: MAGNIFICAT, DIAMOND, AND FOUR ELEGIES

These three films describe a subjective space, articulating the notion that the human body extends beyond the physical frame into the environment of light that surrounds it.

1979, 16mm, color/si, 30m, $40

FRANKENSTEIN PART I

The film was executed on the JK Optical Printer using black and white negative/positive printed on color stock after hand processing. The film explores the Shadow side of the Self, as well as light and shadows.

1979, 16mm, color/si, 19m, $30

LAMBDA MAN

An experimental filmpoem in which the voice of the narrator is that of a gay male, questioning the subjective myths in which he finds himself.

1980, 16mm, color/so, 10m, $40

VOCATION

A short hymn to the horned god Pan, who embodies the creative energies of human male sexuality. The film was shot during a period of life among the Radical Faeries. The scene is at Short Mountain Collective in Tennessee. The text was adapted from a text by Aleister Crowley.

"An idyll of Faggotry, owing a certain debt to James Broughton." — Frank Abrizio, *Gay Community News*

Exhibition: Millennium, NY; Berks Filmmakers, Reading, PA; MIX NYC: NY Lesbian & Gay Experimental Film/Video Festival.

1981, 16mm, color/so, 7m, $40

A.I.D.S.C.R.E.A.M.

AIDS is becoming a convenient excuse to desexualize gay culture and to promote the gradual dismantling of our civil rights. This film is my attempt to help the viewer confront this unpleasant fact.

1988, 16mm, color/so, 9m, $45

ECCE HOMO

ECCE HOMO (behold man) employs optically printed footage taken from Genet's *Un Chant d'Amour* and from a few all-male sex films. Thanks to AIDS hysteria, all gay sexuality is once again seen as pornographic, politically incorrect, sinful, or a public health hazard. One wonders in this film whether the taboo is against the sex or against the "seeing" of the sex.

1989, 16mm, color/so, 7m, $55

FIN DE SIECLE

This film is not meant to be an individual's journal/text. Yet it does mark the end of a personal cycle and references a few cinematic figures of speech.

"Sensual, a bit silly and very political, too: Tartaglia talks about death (of his friends, of an era, of the century) not as an ending but as a cycle of decline and rebirth." — Helen Knode, *LA Weekly*

1989, 16mm, color/so, 9m, $30

FINAL SOLUTIONS

The final segment of the A.I.D.S.C.R.E.A.M., ECCE HOMO trilogy.

The gay imagination has no place in a death-dealing consumerist culture. The final solution is management of all situations through assimilation based upon death/terror. Group action depends on the strength of the individual.

1990, 16mm, color/so, 10m, $50

REMEMBRANCE

This film is an exploration of what the narrator describes as his obsession with strong female characters in Italian Opera and in Hollywood movies. The visuals consist of glimpses of an 8mm home movie and optically printed images of Bette Davis in *All About Eve*.

1990, 16mm, color/so, 5m, $45

HOLY MARY

A visual collage of found footage: Papal fashion and transgender identity are caught in images.

1991, 16mm, color/so, 5m, $50

1969

A personal recollection of a time past, when gay identity was a source of joy rather than of mourning. The film explores the fiction of personal history, and the unreliability of memory.
1991, 16mm, color/so, 13m, $45

Interpretations of Dreams

Like all of my films, this latest work is essentially about the process by which a film reveals itself in the making. Unlike the others, it has brought me to the point at which the logically articulated "message" is dropping away from my film practice. I personally find this very liberating because I know that most human experiences do not take place within the artificial constructions of logic and order. Only in the simplistic world of the Teleculture is the human being reduced to a spiritless caricature. There also are the human arts reduced by reliance upon the preconceptions of the marketplace. INTERPRETATIONS OF DREAMS ends with a new beginning.
1993, 16mm, color/so, 17m, $60

Amnesia

The artifacts and images of queer lives are the only evidence of our individual existences. In a larger context, this evidence also forms the basis of queer culture, which becomes a means to understand the commonality of our experiences. If we allow our queer culture to be eradicated or lost, then our links to one another, our past, and our future, are also lost. This film uses found footage, 19th century photographs, digitized imagery, and gay ephemera in order to imagine a past, and create a future.
1999, 16mm, color/so, 7m, $40

See for Yourself

The 17-minute film is an intimate document of a person as he is dying from an infection associated with HIV. It has been edited to create the illusion that the viewer is looking at camera "rushes" or unedited "dailies" of a movie. This editorial choice, Tartaglia says, affords the viewers an unencumbered emotional response to what they are seeing on the screen.

SEE FOR YOURSELF is a silent film, shot largely in the San Francisco Bay Area in the Autumn of 1993. This film's subject is Tartaglia's friend, David Kline, who requested that this film be made in order for "people to see for themselves what AIDS looks like." David Kline died in September 1993.
1996, 16mm, color/si, 17m, $65

Videotape compilations for sale:

A.I.D.S.C.R.E.A.M. and Ecce Homo

See film descriptions above.
1988-1989, VHS, color/so, 13m, $20

Vocation and Remembrance

See film descriptions above.
1981-1990, VHS, color/so, 12m, $20

Holy Mary and Remembrance

See film descriptions above.
1990-1991, VHS, color/so, 10m, $20

Peter Todd

"OUT, TO RED, DIARY."

"I am interested in combining elements of poetry and the factual to create a heightened experience of daily life in which time, place, character and emotions overlap. In any one moment, thoughts and memories from others are present, also apprehensions, hopes, and thoughts of, and for, the future.

"Thought, emotion, memory compete for attention in a person in an instance. Examples could be: sitting on a bus you have thoughts about a hoped-for day out and you see the place you will be going to; at work you remember for no reason, something someone told you, which seems to have no connection with your present activity. I have always found the day-to-day profoundly moving and my work is an exploration or, curiosity of why this is so.

"I see poetry in terms of film, not just words. And the elements that combine to form it. In memory, many films I have experienced become poetry.

"My recent work OUT, TO RED and DIARY have been filmed in and around my home, places I know, and where I work. Although a filmmaker, much of my working life has been spent in offices, so there, home, commuting, weekends, and holidays together with relationships with friends and family are starting points." — Peter Todd, from an article in *Poem Film Film Poem*, no. 1, 1997

Out

Cast: Kathleen Byron, Dona Croll, Maggie Steed; Camera: Roger Schindler; Editor: Anthea Kennedy.

"Small but beautifully formed .... How else describe it? I was in fact moved." — Tom Hutchinson, *The Ham & High*

"In this thoughtful and beautifully observed short film, the same monologue is spoken by three different actresses in three different situations, the interpretation and hence the meaning subtly changing in each case." — Glasgow Film Theatre Programme

Exhibition: London Film Festival; Edinburgh Film Festival; Ann Arbor Film Festival; The Everyman and the Rio, London; Cinema City, Norwich; Chapter, Cardiff; Queens, Belfast; Phoenix, Leicester; Harvard Film Archive.
1990, 16mm, color/so, 8m, $30

To Red

Artworks: Judith Frost; Voice: Fiona Shaw; Camera: Susi Arnott; Editor: Anthea Kennedy.

Out by Peter Todd

Diary by Peter Todd

"Based on a piece of installation art an elliptical narrative encounter is revealed through an answering machine. Dislocation between human and space, contact and communication. Another no-budget short to be added to his earlier OUT from the resourceful and enigmatic Peter Todd." — Andy O'Sullivan, Cinema 3 Canterbury

"[TO RED] meticulously uses architectural space to articulate a particular atmosphere or mood. The film's emotional content being transmitted through a series of empty interiors. Overlaid is an isolated and somehow vulnerable voice. Like the original installation piece, TO RED seems ultimately to be about the presence of place ... between interior space and landscape." — Ian Wiblin

"[The film is] different from a conventional portrait, frequently diverting our attention with startling and elegiac images based on the artworks themselves (which are remarkable) and scenes of daily life. A portrait then of someone who's work is clearly of paramount importance, and of friends and associates having to come to terms with this." — Robert Phillips

Exhibition: Rotterdam Film Festival; Impakt Film Festival; Figueira de Foz.
1995, 16mm, color/so, 4m, $20

Diary

Cast: Kathleen Byron, Dona Croll, Simon Day, John Woodvine; Camera: Roger Schindler; Editor: Anthea Kennedy; Sound: Dave Skilton.

In any moment, thoughts and memories from others are present. An emotional and poetic short film set around a family today.

"[DIARY is] a haunting short film by Peter Todd, crafter of poetic ruminations about ordinary life .... No special effects: just a camera trained on nondescript surroundings, made poignant by the soundtrack's medley of voices and the director's sensitivity to the layers of emotions that shape the most ordinary of lives." — Geoff Brown, *The Times*

"... a poetic, rather melancholy meditation on memory and the difficulty of expressing love, which counterpoints evocative images of London with a familial litany of questions and confessions. Moody and intriguing." — Geoff Andrew, *Time Out*

Exhibition: Rotterdam Film Festival; Impakt Film Festival; Leeds Film Festival; British Short Film Festival.
1997, 16mm, color/so, 8m, $30

Tom Triman

My name is Tom Triman. I have been, to date, a lifelong resident of Southern California. I have been experimenting with film since the early Sixties.

My earliest films were emulations of movies and TV shows that stimulated my imagination during my elementary school years. All of these "backyard productions" were in the science-fiction, fantasy and horror genres. Some of these films were live action, with casts consisting of my brother, sisters, friends and myself. Others were filmed using the technique of stop-motion animation.

My later film experiments of the Seventies continued to combine live action with stop-motion until my production of YOU DIRTY RAT! After unsuccessfully attempting to film this gangster-movie parody with live actors, I decided to film the entire project in stop-motion. The music for the film was provided by pianist Craig Inglis and drummer Ron Mandlecorn. The film's theme song, "Patiently Waiting," was written and performed by June Winslow, who also provided the voice for a major character in the film. YOU DIRTY RAT! Is currently available from Canyon on VHS video.

My next film, A SPARK OF BEING, was a six-minute experiment in Gothic horror, filmed in Super 8 using a combination of stop-motion animation and animation performed on an Apple II-C computer. The film also contains some live-action footage of actual electric generators making genuine sparks fly. The electronic score was performed on an Emulator II by Rick Sherman. A SPARK OF BEING won First Prize, Super 8mm, in the 1986 Cinemagic Short Film Search and First Place, Animation, in the 1987 Association of Cinematic Arts Film and Video Festival.

Since making A SPARK OF BEING, I have occasionally worked as a professional stop-motion animator.

You Dirty Rat!

Music by Craig Inglis, Ron Mandlecorn, Jim Valley. Song "Patiently Waiting" by June Winslow. Voices by Tom Triman and June Winslow. Production Assistant: Beth Triman.

A hilarious parody of 1930s gangster movies. Puppet animation by award-winning animator Tom Triman enlivens the rags-to-riches story of the rise and fall of Frankie the Feet, torn between making it to the top of the world and saving the life of his boyhood pal, priest Pat Pending.
1982, VHS, color/so, 52m, $25

A Spark of Being

A film by Tom Triman. Production Assistant: Beth Triman. Music by Rick Sherman on the Emulator II. Clothing by Wee Care.

Devotees of the macabre, the fantastic, and the bizarre will relish A SPARK OF BEING, in which a pale student of unhallowed arts infuses life into a hideous phantasm. Puppet animation, computer animation, and live electrical effects galvanize this award-winning short into life.

"Wonderful stop-motion technique and excellent soundtrack. So much good atmosphere — a rare quality in most indie films." — Cinemagic Short Film Search

"Excellent animation, lighting and camerawork. A superb example of craftsmanship and creativity." — Association of Cinematic Arts

Awards: Association of Cinematic Arts Film and Video Festival, 1987; Cinemagic Short Film Search, 1986.

1986, S8mm, color/so, 6m, $20
VHS Sale: $15

PETER TSCHERKASSKY

"With more than 20 films since 1979, Peter Tscherkassky is one of Austria's most productive filmmakers. What is remarkable, however, is not so much the quantity as the consistent quality of his work. Tscherkassky never allows himself to fall back on certainties, rather, with each film, he is sizing up new territory. Tscherkassky's films are exceptional because he knows how to pair his strict concepts and his consistent exploration of a subject with a visual richness, revealing new, surprising facets of sensuality with every film he makes." — Alexander Horwath

"A confrontation with the codes of narrative-representational cinema is one of Peter Tscherkassky's constant concerns. If one attempts to distill a constant from his films, then this must surely be the oscillation between abstract and the concrete, between the dry and the sensual, which is the source of energy in of his work. The question of belly or brain is one which Tscherkassky stopped asking long ago — for ultimately sobriety is the route to ecstasy." — Gabriele Jutz

Born in 1958 in Vienna, Austria. Lived in Berlin 1979-1984. Studied philosophy. Doctoral thesis: "Film as Art. Towards a Critical Aesthetics of Cinematography" (1985/1986). Teaches filmmaking at the Academies of Applied Arts in Linz and Vienna. Founding member of Sixpack Film. Organized several international avant-garde film festivals in Vienna and film tours abroad. Since 1984 numerous publications and lectures on the history and theory of avant-garde film. 1993 and 1994 artistic director of the annual Austrian film festival "Diagonale." Editor of the book *Peter Kubelka* (1995).

Awards: Film Promotion Award of the Federal Ministry of Education and Art, 1989; Miami Film Festival, 1995; Nat'l Award for the Art of Film, 1997; 1998 Isabella Liddell Art Award, Ann Arbor Film Festival, 1998.

FREEZE FRAME

Originally Super 8.

"FREEZE FRAME is the best example of a filmic signifier from which transparency and invisibility has been removed. Materials have been repeatedly re-filmed (a construction site, an incinerating plant, industrial graveyards, an antenna-like frame that continually topples over) and are exposed on top of each other. The result is that an unambiguous reading of the picture, to say nothing of their positioning in a fictive space, is impossible. This type of calculated withdrawal of images is carried to the point where the film strip is physically stopped in the projector (hence the title) and burns up." — Michael Palm

Collection: Centre Georges Pompidou, Paris

1983, 16mm, b&w/color/so, 9m, $30

Tabula Rasa by Peter Tscherkassky

SHOT-COUNTERSHOT

Originally 35mm.

The "Great Syntagmatics of Film" by Christian Metz interprets the feature film as reducible to autonomous segments, that are separated into autonomous shots and syntagmas, whereby the latter can be separated into non-chronological syntagmas (sequence of parallel montage) and chronological syntagmas. Within these is again differentiation between descriptive and narrative syntagmas whereby the narrative syntagmas are divided into alternating syntagmas and linear narrative syntagmas (the linear narrative syntagmas are thereby divorced in scene and sequence). The shot-countershot-technique is a typical linear narrative syntagma.

"Not a stage direction, but rather something very concrete is hidden behind the technical term 'Shot-Countershot.' Something which calls for intelligent and playful dealings with the medium of short film ...." — Marli Feldvoss

"SHOT-COUNTERSHOT the idea of the century." — Hans Fraeulin

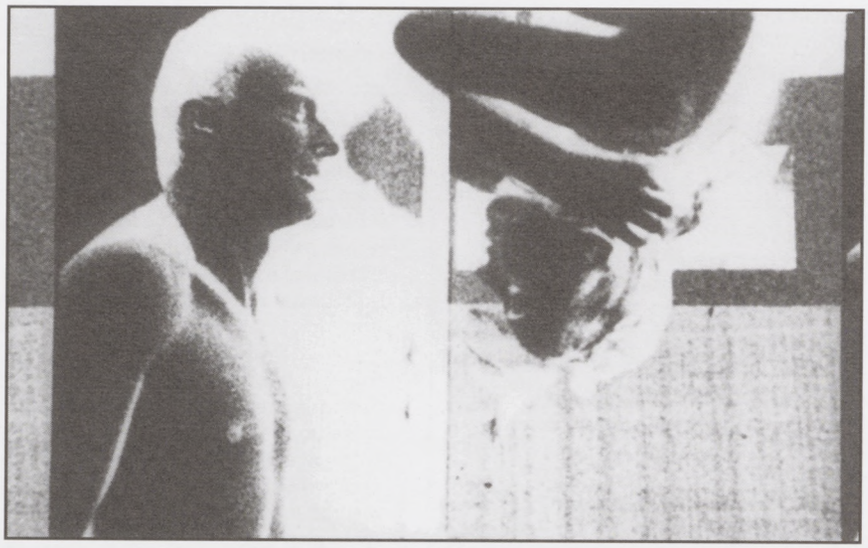
1987, 16mm, b&w/si, 1m, $20

TABULA RASA

Originally Super 8.

"The target of TABULA RASA is the heart of cinema. Voyeuristic desire as the precondition for all cinema pleasure is at stake here. What Christian Metz (based on the psychoanalytical theory by Jacques Lacan) has established in theory is rendered as film in TABULA RASA. At the beginning we can recognize only shadows from which the picture of a woman undressing herself hesitantly emerges. But exactly at the point when one believes one can make out what it is, the camera itself is located between our gaze and the object. The body of the woman keeps moving back and forth between revealing (as a picture) and covering, swinging from figurative to the abstract. TABULA RASA takes distance, the fundamental principle of voyeurism, literally, as it shows us the object of desire but continually removes it from our gaze." — Gabriele Jutz

1987/1989, 16mm, b&w/color/so, 18m, $60



Parallel Space by Peter Tscherkassky

PARALLEL SPACE: INTER-VIEW

Originally 35mm.

PARALLEL SPACE: INTER-VIEW was made using a still camera. The photograph produced by a 35mm camera corresponds exactly to the size of two film frames. If the negative of a photograph is projected sideways, two film frames are seen: first the upper and then the lower half of the original photographic image is projected. Its temporal and spatial unity disintegrates into pieces which then start corresponding with each other.

"Photographic processes — the material transformations involved in recording, developing, printing, and in the case of film, projecting function as metaphors for psychological processes. What Tscherkassky does is to take various tropes of '60s structural filmmaking (derived from Landow, Kubelka, Frampton, Gehr and Sharits) and run them through a Lacanian psychoanalytic sieve. In both form and psychological content, PARALLEL SPACE is deeply reflexive." — Amy Taubin, "Flash Floods: PARALLEL-SPACE: INTER-VIEW"

Awards: First Prize, Experimental Film, South Beach Film Festival, Miami, 1995

1992, 16mm, b&w/so, 18m, $60

HAPPY-END

"HAPPY-END is a found-footage film. The original material stems from a Viennese married couple who filmed themselves over the 1960s and '70s. The films were shot from a tripod, using a shutter release extension cable. They are cheerful documentaries of various celebrations where the camera is, quite naturally, included in the company. At first glance the compression of the shots in HAPPY-END works as a comedy with partly involuntary participants. But the obvious light-heartedness and *joie de vivre* is so infectious that one cannot laugh at them, only with them. At the same time, HAPPY-END is a requiem for two people who died long ago. The vanity of human existence peeps between egg liqueur and sweet cakes. In the end HAPPY-END is a tragicomedy." — Bert Rebhandl

Awards: Isabella Liddell Art Award, Ann Arbor Film Festival, 1998

1996, 16mm, color/so, 12m, $40

OUTER SPACE

"A young woman, night, an American feature film. She enters a house, a dark corridor, a thriller. While she forces her way into an unknown space together with the viewer, the cinematographic image-producing processes go off the rails. The rooms telescope into each other, become blurred, while the crackling of the cuts and the background noise — the sound of the film material itself — becomes louder and more penetrating.

"The pace becomes frenetic, the woman is being pursued by invisible opponents, pushed against a mirror, walls of glass burst, furniture tilts and the cinematographic apparatus which the heroine begins to attack in blind fury also collapses. The images jump and stutter, the perforation holes tilt into the picture, the sound track implodes in a will o' the wisp destruction scenario — something which only film can do so powerfully. In ten minutes OUTER SPACE races through the unsuspected possibilities of cinematographic errors — a masterpiece." — Stephan Grissemann

Award: Diagonale (Innovative Film Prize), Austrian Nat'l Film Festival, 1999

1999, 16mm (1:1, 33), b&w/so, 10m, $45; 35mm (CinemaScope), $60

Parallel Space by Peter Tscherkassky

DAVID TUCKER

David Tucker attended the USC film school and the California Institute of the Arts where he studied experimental filmmaking with Jules Engel. A childhood interest in special effects led him to seek work in the film industry where, for several years, he has been employed as a special effects cameraman mainly in the production of optical effects for feature films and television programs. A previous experimental film, STONE PAINTINGS, won awards in the short film category at the Sinking Creek Film Festival and the Athens International Film Festival.

STONE PAINTINGS

Music composed by Melissa Hoy.

I grew interested in how much visual motion could be created, on the optical printer, from a few simple abstract shapes and colors. This grew into a three-part optical printer film which I called STONE PAINTINGS. The shapes were created by laying pieces of masking tape on strips of clear film and then cutting out shapes from the tape with an x-acto blade. These were then sprayed with black paint after which the tape was pulled off leaving the black shapes on the film. I could then take these stripes of film on the optical printer and manipulate them with cycles of motion, color and so on.

This film illustrates the idea that all images have life and meaning in the eye of the beholder. The drawings of early humans carefully imprinted on stone walls were in fact living moving images to them. People devised whole stories based on a few pictographs.

Awards: Short Experimental Film Award, Athens Int'l Film Festival, 1991; Cash Award, Sinking Creek Film & Video Festival, 1991.

1990, 16mm, color/so, 6m, $18

AUTO POS

Sound design by Dane Davis.

In everyone's life, change exists as a kind of exploding vortex of conflicts and complications, disorienting and challenging at the same time. Technological change is a peculiar twist of this concept for it affects each generation differently separating the older from the younger, the parent from the child, the student from the teacher. A child's ABCs are learned on a different kind of tool with each passing era. Now, it is the computer. Our understanding and appreciation is warped by our prejudice and our insecurities. Change in one's life is like being inside an explosion. We feel swept along like bits of shrapnel, powerless to resist, angry at its incessant pull, fearful of being left behind. The digital revolution in the film industry is the letterbomb left at my doorstep which I fear to touch yet dare not ignore. Bits and bytes separate my present from my past. The film origins of my interest in visual effects become artifacts of history as surely as the bits of recent films used to construct the images of this abstract film. The optical printer, the principal tool of its making, may stand in the future as a tool not of commercial filmmakers but of artists, much like the litho press or the blacksmith's anvil.

The film, AUTO POS, is an experimental construction, in six sections, all using film elements scavenged from the process of making optical effects for commercial films and all assembled on the optical printer.

Awards: Director's Choice, Black Maria Film and Video Festival, 1997; co-Winner, Peter Wilde Award, Most Technically Innovative Film, Ann Arbor Film Festival, 1997.

1997, 16mm, color/so, 9m, $27

PAUL TURANO

Paul Turano is a filmmaker living in Jamaica Plain, Massachusetts. He made his first film in 1989 at Hampshire College with a Super 8 camera on Ektachrome Type G film.

Excerpts from notes about making films (Journals 1990-1998):

I am interested in the style of amateur or "home" movie making that expresses itself as both an objective document and a subjective statement. Many of my films present themselves as a staged performance with the acknowledgement of the man or woman behind the camera in an unprofessional way of being both honest and manipulative. Similar to home movies, they visually capture my personal history. By utilizing this aesthetic, my films allow for mistakes to be incorporated as spontaneous acts of human and mechanistic imperfection.

These films involve nature and humans' relationship to the environment and earth as a subject matter. This interest operates on many levels from the structure and pacing of the film to the content being explored.

My interest in filmmaking has resided consistently in two fields of involvement with the world: the comprehension of it through its representation, and the experiencing of it as an actual lived event. I want to contrast these two images of the world — one real, the other vicarious. Does human experience lie in the present, memory, or both?

We exist in a unique historical juncture where all the imperatives of our science and technology have the potential to both destroy the Earth and create the possibility of inhabiting another planet as a practical solution to our own world's impending demise. The point of my film about Mars is to address the idea that the Earth is humankind's only location of residence and it must become our collective goal to sustain that which sustains us.

WHEN I WAS A KID, I WANTED TO BE AN ASTRONAUT ...

"This film was inspired by the image documents taken by my parents throughout my childhood. Some of the reoccurring themes in these documents

When I Was a Kid... by Paul Turano

involved the ideas of flight, motion, weightlessness, imagination, daydreaming and role play. In the film I use the images and sounds from the Apollo 11 lunar landing to contrast my own conception of personal image history to the process of memory retention that takes place in the public sphere in the practice of documenting 'history.'" — From an unpublished interview with Timothy Shary

1991, 16mm, color/so, 20m, $40

87 Prospect St.

"Through the use of 16mm, video, and Super 8 images the film presents episodes in the filmmaker's daily life set to the backdrop of current political events. Personal space is explored in relation to the 'windows' and 'doors' through which information and images from the public sphere penetrate. The work deals with the filmmaker's relationship to the public and private events of the 1992 Clinton, Bush, Perot election year. Themes and issues are developed concerning the subjecthood and identity of a young person grappling with his role in American society as it prepares for political transition and change." — Program notes, "Independent Mass Media," curator Gene Gort

"A complex and engaging film, a work that could be seen many times, and in each viewing more layers would be comprehended." — Gerald Perry upon presenting the Kodak Special Merit Award, New England Film and Video Festival, 1994

1993, 16mm, color/so, 35m, $70

Resting Place

This film is about the acceptance of familial death. It documents the future place of rest in the cemetery not 100 yards from the front porch of my parents' house.

1995, 16mm, color/so, 4m, $20

Whale/Wail

This film is an optically printed and transformed work made from an 18-second sequence of images shot from the TV depicting pilot whales beaching themselves, and humans pushing them back into sea. The score is a combination of electronically-manipulated sounds: voice, frequency, guitar and ambient sounds of the ocean. The film attempts to create an aural and visual experience akin to the whales' experience of self-destruction.

1995, 16mm, b&w/so, 6m, $20

This Is a Film About Mars

"This personal film explores the subject of 'Mars' in the form of a visual essay. The film is broken into fragmented episodes each addressing a set of associational ideas. My father, a clinician and believer in the truths of science, reads prepared narrations that speak to the factual and authoritative hypotheses about the evolutionary development of Mars and its significance in our future. His monologues deal with the past and present perceptions of the planet: the science of terraforming — the conversion of an uninhabitable planet to one favorable to terrestrials, the potential discoveries in the strata of Mars' history, and other expositions on the cosmological and astronomical relationship between Earth and Mars in myth and science. My own spoken journal entries represent anecdotal interpretations of memories and personal experiences which have informed my understanding of not only Mars, but our own significance in the cosmos." — Program notes, Mars Society Conference

1997/1998, 16mm, color/so, 70m, $150
VHS Sale: $70 Home; $210 Other

87 Prospect St. by Paul Turano

Tyler Turkle

Walk That Dog

This and the following films constitute a body of "interviews" begun in 1973 and completed in 1981. Although they are not serial in content the films should be shown in chronological order when screened as a group.

A chance meeting between the artist, ten young boys, and a yoyo champion in a drug store parking lot provides the substance for this rambling and anarchic filmed interview that at once parodies "man on the street" television interviews while introducing and sustaining an unusual but deliberate verité technique on its own.

1974, 16mm, b&w/so, 16m, $20

Observeillance

A lyrical tour guide takes the viewer on a trip down the Wakulla River in North Florida. Although the camera remains relentlessly fixed on him, his vivid, near-musical descriptions of Southern flora, fauna, and wildlife gives a better view of things than total visual mobility could ever allow.

1975, 16mm, color/so, 3m, $10

Cut

A peculiar homage to the things that go wrong, this film is purportedly about rugby. The self-explanatory title for this jumpy "documentary" is less concerned with the filmed subject (the game, the field, the players) than a comic editing style and the complete acknowledgement given to the technical aspect of gathering and manipulating raw footage.

1976, 16mm, b&w/so, 4m, $10

A QUIET AFTERNOON WITH STRANGERS

"A 'silent' interview, QUIET AFTERNOON is the most strange and moving of Turkle's films, documenting the year-round garage sale of an eccentric, elderly Ohio couple. The omission of sound and the focused, grainy attention of their legacy of bric-a-brac, discarded appliances and collected curiosities adds greatly to the film's ultimate emotional effect." — Frank Young, *Florida Flambeau*

1977, 16mm, b&w/si, 9m, $10

LINCOLN LOGS FOR JESUS

"Playing on all of Tyler Turkle's previous interview films, accelerating and violating their stylistics, LINCOLN LOGS FOR JESUS is a nearly Cubist look at the world. A fast-paced consumer jaunt, almost ritual in nature, winds its way through flashes, repetition, swift cuts, and the reverse switch for an edgy, jarring continuity." — Steve Dollar, *Media X*

1978, 16mm, b&w/so, 5m, $10

EXCESS, BLACK NOISE, AND FAST MOVING PICTURES

Seventy seconds of furiously energetic filmmaking in which all of the possible pauses in visual and aural activity have been removed. What is left when all of the fat has been trimmed? Monkeys with diamond studded collars, killer fish, and a parade of incongruous images, statements, questions, and answers guided to an exciting climax by a store-front dummy who takes over the interviewing chores midway through the film.

"The central idea of Turkle's interview films involves getting around the images that block perception. The film tricks the images or somehow pushes them toward a deliberate self-consciousness, while simultaneously encouraging their chance or found condition. The processes of chance and deliberation combine to produce works of gentle beauty and profound, acerbic wit. Altogether the effects of these films is that of sentiment moved to the power of scrutiny." — Richard Milazzo, *Artmode*

Exhibition: Herbert F. Johnson Museum, Cornell University; New Orleans Museum of Art; Fort Worth Art Museum; SF Museum of Modern Art.

1981, 16mm, color/so, 1m, $5

Special Package: All six films may be rented for the price of $50.

THE LAST DAYS OF EDDIE MARSICANO

Stricken with a rare and deadly type of cancer, writer, teacher and humorist Edward Marsicano was told he didn't have long to live. This fast-paced and upbeat tape documents Marsicano's final comments, anecdotes, barbs and opinions about himself and the world he has known.

"Ed holds forth on everything from microwaved bacon to literature to Richard Nixon to Elvis to those fuzzy covers people put on the back part of their toilets. These are moments of hilarious gallows humour! This definitely isn't your run-of-the-mill, sentimentalized, guilt-inducing cancer flick." — Mark Hinson, *Tallahassee Democrat*

In one of Marsicano's last telephone conversations he sums up his attitude toward his own death by telling a friend ..., "When God calls I hope not to be here!"

1994, VHS, color/so, 30m, $25

Videotape compilations for sale:

SIX INTERVIEWS

Includes: WALK THAT DOG, OBSERVEILLANCE, CUT, A QUIET AFTERNOON WITH STRANGERS, LINCOLN LOGS FOR JESUS and EXCESS, BLACK NOISE AND FAST MOVING PICTURES

See film descriptions above.

1975-1981, VHS, b&w/color/so, 38m, $30 Home; $75 Other

NAOMI UMAN

LECHE

Made with the most rudimentary tools of filmmaking LECHE is a black and white film which examines details of the lives of a rural Mexican family. The film was hand-processed in buckets to dry on the clothesline.

Note: In Spanish and English. Sound begins a few minutes into film.
1998, 16mm, b&w/so, 30m, $50

WALTER UNGERER

In a way my life as a filmmaker began in 1955 when I received a Bolex camera. At the time I was an art student at the Pratt Institute. They had no film courses, so the Bolex was my introduction to film-making. It used 8mm film, which was really 16mm film. ...

Over the next forty years, I went from the hand-wind Bolex to another hand-wind camera, the Bell and Howell 70E; then an Auricon; then an Arriflex S and BL.

By necessity my first films were shot without sound. Sound was added in post production: MEET ME, JESUS (1966) and A LION'S TALE (1968). An exception was THE TASMANIAN DEVIL (1965) a cinema verité style documentary about a dragster automobile and its builders, shot with an Auricon and Nagra.

Then came the five-part OOBIELAND series. It started as an exercise for a production class I was teaching at Columbia University. ... We used outdated color stock from CBS. ... [It] became the basis for parts one and two of OOBIELAND: INTRODUCTION TO OOBIELAND (1969) and UBI ESTERAM OOBIAE? (1969). They toured Europe as part of a Museum of Modern Art program.

In 1969 I moved to Vermont. My films got longer, more controlled and slower-paced. They had a narrative, though minimal. They required actors, a crew, and sync sound. At one of MoMA's Cineprobes devoted to my work, I was introduced as an experimental narrative filmmaker, I believe based on the style of the Vermont films ....

For the past few years I've been working with the computer and video: BIRDS 2/93 (1993); A WARM DAY COMES AFTER A LONG WINTER (1995); RELATIVES IN X, Y, AND Z (1996); and THE WINDOW (1997). It seems as if I'm back to the OOBIELAND days: drawing on film, but now the computer screen; and experimenting with the possibilities.

THE TASMANIAN DEVIL

Using the cinema verité technique, this is a personal documentary about the roadster automobile (the Tasmanian Devil) built for drag racing, and the men who built and raced it to a world record in the AA/A class.

1964, 16mm, b&w/so, 20m, $60

MEET ME, JESUS

The theme is apparently the birth and growth of civilization, its ultimate destruction and rebirth; however, MEET ME, JESUS is actually about loss: the loss of innocence, dignity and hope. The film's final irony is our usual compensation: "If these wings should fail me Lord, meet me with another pair." MEET ME, JESUS is a compilation film using found footage as well as original material and hand painting on film.

Awards: Ann Arbor Film Festival, 1967; Gate Theatre, NY, 1967; Wellesley College Film Festival, 1968.

1966, 16mm, color/so, 15m, $45

A LION'S TALE

A film about a daydreaming young man in pursuit of the elusive woman of his dreams, where the dreamer is continually thwarted by the intrusion of the filmmaker's own tricks.

Awards: Ann Arbor Film Festival, 1968; SF Int'l Film Festival, 1968.

1968, 16mm, color/so, 13m, $40

OOBIELAND

INTRODUCTION TO OOBIELAND (PART ONE)

Using hand-painted film, animation and an inventive soundtrack, INTRODUCTION TO OOBIELAND is an exploration of gateways: a repeated series of movements from the familiar and safe to the unknown and dangerous. Cycles are left incomplete. Chases are never consummated; the day ends with no promise of rebirth. In this way the film touches on our oldest instincts, leaving us saddened and scared by the knowledge of a world that will never know freedom through the completion of action; safety through the sanctification of place.

Awards and Exhibition: Museum of Modern Art, NY, 1969; Third Prize, Harvard University Experimental Film Festival, 1969; Foothill College Experimental Film Festival, 1969; Ann Arbor Film Festival and Tour, 1970.

1969, 16mm, color/so, 10m, $30

UBI EST TERRAM OOBIAE? (PART TWO)

The Princess of Oobieland is interviewed in a television studio in New York City. Her responses, sometimes only barely discernible over the whir and clang of obscure machinery, are testimony to the closing of those gateways which we encountered in PART ONE.

Awards and Exhibition: Museum of Modern Art, NY, 1969, selected to tour Europe with a program of US experimental films; Underground Cinema 16 Tour, 1970.

Collection: Museum of Modern Art, NY

1969, 16mm, color/so, 5m, $20

SOLSTICE (PART THREE)

Someone attempts to find Oobieland. The realm of artificial sound encountered in PART ONE is left behind; there is a terrible silence. The television studio of PART TWO is left behind; big trees and snow populate the visible world. Somewhere a boundary is crossed; the viewer is caught up in a cycle of meetings with strange inhabitants of that short space of time we call winter solstice.

Awards and Exhibition: First Prize, Midwest Film Festival, 1971; Second Prize, Monterey Experimental Film Festival, 1971; Fourth Prize, Hawaiian Int'l Film Festival, 1972; Athens, Greece Film Society, 1973; Filmmuseum, Amsterdam, 1974.

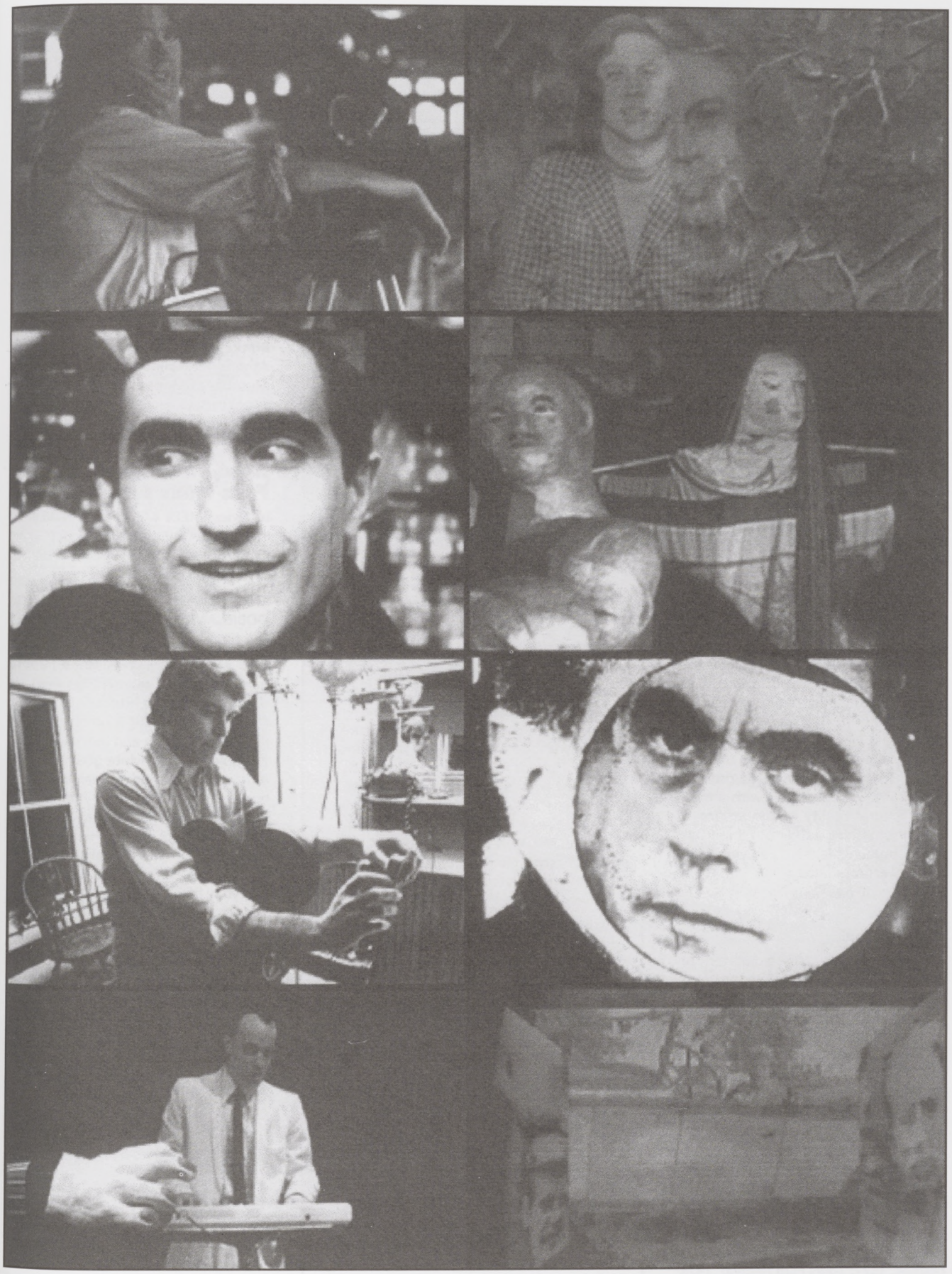
1971, 16mm, color/so, 35m, $105

THE TERRIBLE MOTHER (PART FOUR)

In the kitchen of a Vermont farmhouse four people come to sit around a table. The silence of solstice holds them together. Before a ritualized meal they each tell a story. Their stories are ominous, yet, as in PART ONE, they are incomplete. Earlier, the Terrible Mother has passed on her powers to a young woman. At the close of the film this young woman enters the farmhouse and with final simplicity restores the old order.

Awards and Exhibition: First Prize, Midwest Film Festival, 1972; First Prize, Monterey Experimental Film Festival, 1972; First Prize, Bellevue Arts Film Festival, 1973; Filmmuseum, Amsterdam, 1974.

1972, 16mm, color/so, 25m, $80



Walter Ungerer - stills collage

EPILOGUE TO OOBIELAND (PART FIVE)

In EPILOGUE TO OOBIELAND there is a return to the hand-painting technique used in PART ONE. An animated lion roars three times and appears to end the OOBIELAND cycle.

Exhibition: Filmmuseum, Amsterdam, 1974

1974, 16mm, color/so, 1m, $20

Special Package: All five OOBIELAND films can be rented together for the price of $125.

KEEPING THINGS WHOLE

The search after truth (or what appears to be truth) can be an adventure. Within this film, the adventure takes the form of interviews that attempt to discover the physical and moral make-up of a young man who has just been drafted into the army. It is the time of the Vietnam War. The form of the film is complex, weaving together a narrative about a fictional character seen in the film through photographs, and documentary material of people who discuss the character, believing he and his situation are real.

"From the several films I have seen (particularly SOLSTICE and THE TERRIBLE MOTHER), Walter Ungerer comes across to me as an extraordinarily gifted, enigmatic, individual film-artist, with a final visual compositional sense, a mature intellectual literary component, a sure control of his medium, and an uncanny knack of investing the most ordinary setting and circumstances with a more than natural reality in the service of saying something subtle but important about human life." — Edgar Daniels, *Filmmakers Newsletter*

1971, 16mm, b&w/color/so, 66m, $200

THE ANIMAL

A man meets a woman at a deserted railroad station somewhere in northern New England. It is the middle of winter; snow is falling. The two drive to a remote farmhouse. Two strange children, who never speak, appear at the window; an old woman calls them away. First isolation, then alienation, overcome the couple. The woman has a dream, then disappears. Nothing is explained. Only footprints remain in the snow that covers the supernatural landscape. THE ANIMAL is a film about unutterable loss, fate and the unknowable.

Awards and Exhibition: Golden Athena (Best Feature Film), Athens Int'l Film Festival, 1977; Tours Film Festival, 1978; Museum of Modern Art, NY, 1978; Florence Int'l Film Festival, 1979; Hong Kong Film Culture Center, 1982, retrospective showing of American independent films; Atlantic Int'l Film Festival, 1983.

1976, 16mm, color/so, 75m, $250

THE HOUSE WITHOUT STEPS

A sensuous woman, an angry artist, a mysterious puppet maker, suspicious townspeople, mischievous kids; these are the characters in THE HOUSE WITHOUT STEPS. The setting is contemporary Vermont, but it is Walter Ungerer's Vermont; the landscape, though beautiful and tranquil, is charged with an ominousness familiar to Ungerer films. Everything takes on a greater importance; time loses its boundaries. Through Ungerer's vision, people are transformed into inhabitants of a world that is at once ordinary and strange.

Awards and Exhibition: Museum of Modern Art, 1981; Athens Int'l Film Festival, 1981; WDR/West German Television, Cologne.

1979, 16mm, color/so, 90m, $270
VHS Sale: $85 Home; $250 Other

THE WINTER THERE WAS VERY LITTLE SNOW

THE WINTER THERE WAS VERY LITTLE SNOW is a visual mood poem using the barest narrative form to convey the feeling and time of crisis for a man in middle age. His marriage has collapsed, he is without a job, and his father has died. There is no reality; only an indistinguishable mixture of images and moments drawn from some space in time that could be his past, his present, or his future. THE WINTER is a document of a man's struggle to understand the meaning of his existence as he comes to the realization of his own mortality.

Awards and Exhibition: Merit Award, Athens Int'l Film Festival, 1983; Critics' Choice Award, Atlantic Film and Video Festival, 1983; Museum of Modern Art, NY, 1983; Bronze Award, Houston Int'l Film Festival, 1984.

1982, 16mm, color/so, 75m, $250

LEAVING THE HARBOR

LEAVING THE HARBOR follows filmmaker Guido Gruczek as he travels from Long Island, through New England, and up to Montreal casting a film, although he only vaguely knows what it is about. A film within a film, LEAVING THE HARBOR illustrates how art imitates life — how everyday occurrences and conversations become the scenes and dialogue for Gruczek's work.

"LEAVING THE HARBOR ... is Ungerer's most polished work to date, without the slightest compromise of his tenacious private vision.

"A word on Ungerer's formal qualities: He loves to shoot in patient long takes, with encircling pans, holding on to scenes until they are played out. Furtunately, he is an elegant stylist, and locates a fading, bittersweet beauty in the autumnal New England palette. And there's an especially grand, complicated, Fellini-like coda: a 'We're making a movie!' self-reflexive parade, reprising practically everyone who's crossed the screen." — Gerald Peary, *Visions*

Awards and Exhibition: Juror's Award, Black Maria Film and Video Festival; Athens Int'l Film Festival; Cineprobe, Museum of Modern Art, NY.

1991, VHS, color/so, 77m, $85 Home; $250 Other

Videotape compilations for sale:

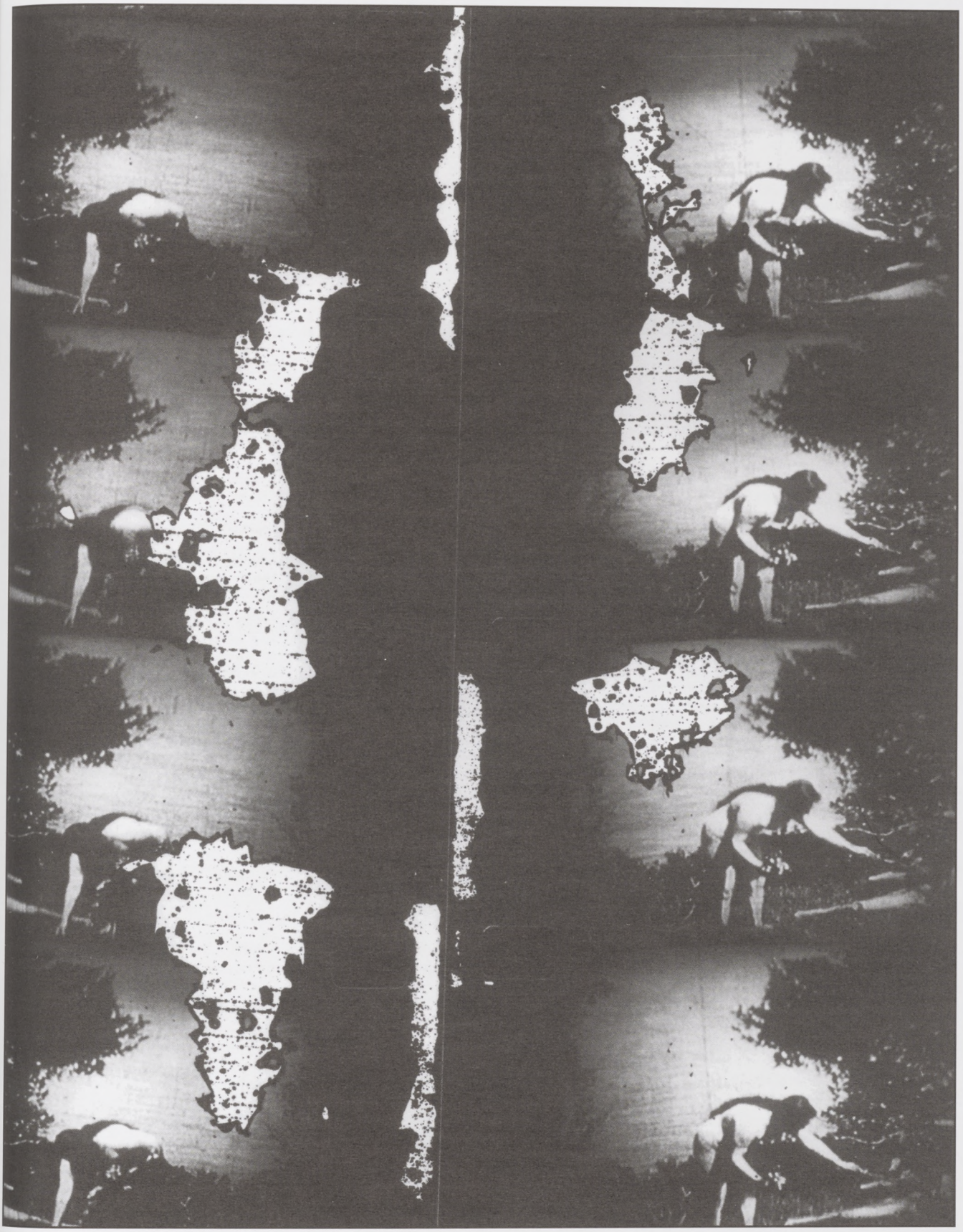
FOUR EARLY FILMS

Includes: MEET ME, JESUS; INTRODUCTION TO OOBIELAND; UBI EST TERRAM OOBIAE? and THE MAN WITH THE UMBRELLA

MEET ME, JESUS; INTRODUCTION TO OOBIELAND; UBI EST TERRAM OOBIAE?: See film descriptions above.

THE MAN WITH THE UMBRELLA: A nameless young man crosses over into the landscape of spirits; he is in search of Death. Here danger is omnipresent yet illusory. Seduction and betrayal take on tangible forms: a white goat grazing in a graveyard, an old woman in a frame house on a hillside, an opulent troll beneath a bridge, two mimes and a gallows in an abandoned barn. An answer is provided which sends the young man back into the confines of everyday life.

1966-1973, VHS, b&w/color/so, 60m, $85 Home; $250 Other



F11, 8 sec. image contributed by Barbara Hammer

STAN VANDERBEEK

MANKINDA

Various projects by Vanderbeek include the construction of the "Movie Dome" in Stony Point, New York, an audio-visual laboratory for simultaneous projection of dance, magic theatre, sound, and film; computer graphics: the development of images and graphics designed by manmade dialogue; animation and new graphics, projection systems, multi-media: integrated information concerts, movie-murals experiments with motion/light/stills/film/magic theatre.

MANKINDA is an experimental combination of verse and hand-painted images creating graphic as well as verbal excitement. The letters themselves assume an almost ideographic significance. Vanderbeek described this film as a "visual tunnel, with a poem carved in light upon walls."

1959, 16mm, b&w/so, 10m, $15

BLACKS AND WHITES, DAYS AND NIGHTS

"A 'drawn' film, with images that are constantly changing, drawings of landscapes that keep escaping, traces of faces, everything is almost what it is but never stays that way. The soundtrack punches out a wild monotone of dirty, nonsense limericks to the accompaniment of hand-drawn images related only in their complementary rhythm." — David Holmstrom

1960, 16mm, b&w/so, 5m, $10

SKULLDUGGERY

Double exposure and other methods are used to include animated collage "live" newsreel footage, mixing the eye with live scenes and unlive scenes, to jibe at world so-called leaders.

1960, 16mm, b&w/so, 5m, $10

SPHERICAL SPACES NO. 1

Man does not move in or reach for vanishing one-point perspective, he lives on a sphere spinning in orbit. This film is a metaphor of the change of perspective from the 19th century railroad man to 21st century spaceman. The nude dancer extends herself and moves through a bending landscape, sky, trees, earth seem to circumnavigate about her. The piece is danced by Elaine Summers.

1961, 16mm, color/so, 5m, $10

PANELS FOR THE WALLS OF THE WORLD

An experiment in videotape control, an electric collage that mixes the images by way of electronic mattes, superimpositions, and other electronic means of integrating as many as eight separate images onto one screen. A film commissioned by CBS for TV, it is the first such attempt to examine the almost unlimited graphic and visual possibilities of videotape intermix.

1962, 16mm, b&w/so, 8m, $15

BREATHDEATH

Dedicated to Charlie Chaplin and Buster Keaton. A surrealistic fantasy based on the 15th century woodcuts of the dance of the dead.

A film experiment that deals with the photoreality and the surrealism of life. It is a collage-animation that cuts up photos and newsreel film and reassembles them, producing an image that is a mixture of unexplainable fact (Why is Harpo Marx playing a harp in the middle of a battlefield?) with the inexplicable act (Why is there a battlefield?). It is a black comedy, a fantasy that mocks at death ... a parabolic parable.

Awards: Bell Telephone Prize; Third Experimental Film Competition, Knokke-le-Zoute, Belgium, 1964; Midwest Film Festival, 1964; Ann Arbor Film Festival, 1964.

1964, 16mm, b&w/so, 15m, $25

FORM FILM NO. 1

A hypnotic dance film of colors, dancers, forms, and music all sweeping through the TV tube eye, mixed together into a flow of female bodies and colors, a brilliant study of color printing from black and white. Collaboration on the project by Brown and Olvey.

1964, 16mm, color/so, 10m, $15

NEWSREEL OF DREAMS (PART 1)

Dream matrix, history written in lightning image, memory and the TV syntax, images flowing and fused together to other images and electronic tapestry of images half seen, sought for, seeking man's dreams, movies as dreams, history as media.

"The artist will tell you it is as much a process he is interested in ... as a result. Art is a process — life is a process — are they the same process? So many of the artists became unhappy about this eternal, unyielding quality in their art, and they began to wish their work were more like shoes, more temporary, more human, more able to admit of the possibility of change. The fixed, finished work began to be supplemented by the idea of work as a process, constantly becoming something else, tentative, allowing more than one interpretation." — Dick Higgins

1963-1964, 16mm, color/so, 8m, $15

DANCE OF THE LOONY SPOONS

An animated and live action fantasy, the loop de loops of ten spoons, forks and tableware ... a parable in the shape of a soup spoon ... conceived as a children's film.

1965, 16mm, b&w/so, 5m, $10

SUPER-IMPOSITION

Similies of a slippery TV tube gesticulate break and supply — a long view of multiple images (Mr. Johnson's war, is it Howard Johnson's or President Johnson's war?) — a long curving view, breakfast with aspirin, good grief — or Goodbye. (SUPER-IMPOSITION is a videotape experiment with multiple images, made with film artist-in-residency at Colgate University.)

Life and art ... interacting ... it is interesting to note that movies and psychoanalysis are approximately the same age ... there are now more TV sets in America than bathtubs. There are more radios in America than people. Although 75 percent of Japanese households have television sets, statistics show only 35 percent have running water and fewer than ten percent have flush sanitation. Some 40 percent of American children have one or more.

1965, 16mm, b&w/so, 15m, $15

COMPUTER ART SERIES

POEMFIELD NO. 2

COMPUTER ART SERIES is animated computer/graphic films. The series is called POEMFIELD. All of these films explore variations of poems, computer graphics, and in some cases combine live action images and animation collage; all are geometric and fast moving and in color.

There are eight films in the computer animated art series. As samples of the art of the future all the films explore variations of abstract geometric forms and words. In effect these works could be compared to the illuminated manuscripts of an earlier age. Now typography and design are created at speeds of 100,000 decisions per second, set in motion a step away from "mental movies."

POEMFIELD No. 2 and 5 are all colorized by Brown and Olvey.

1966, 16mm, color/so, 6m, $15

POEMFIELD NO. 5

1967, 16mm, color/si, 7m, $15

OH

Assassination, falling down, animated drawings from the landscape of memory, mankind falling down, faces within faces, a haunting view of man drawn in brilliant animation graphics.

1967, 16mm, color/so, 12m, $20

WHEEEELS NO. 1

A companion piece to *Wheeeels No. 2*, exploring more of the highways and byways of "American on Wheels" with the filmmaker's gentle surgery on the American pop-consciousness very much in evidence.

1968, 16mm, b&w/so, 5m, $10

WILL

Man dance — hand glance on-off video electromagnetic circumnavigation — man in space man's foot to the ground — a color collage of graphics by electronic mixing — (A videotape electronic collage. All the color has been added to black and white film by electronic means.)

1968, 16mm, color/so, 5m, $10

SYMMETRICKS

Computer-animated drawing that works at the speed of light. Developed as an experiment at MIT while at the Center for Advanced Visual Studies, this film explores the rapid tracking of drawn line images compounded by the symmetry of multiple images; one result of the experiment is the phenomenon of color that comes from the black and white images, a blend of music and images that mystifies and delights the eye.

1972, 16mm, b&w/so, 7m, $15

DREAMING

A work in progress, the use of film to parody dreams and induce a dream state. A nonverbal work that examines the surrealistic landscape of dreams and dream events, compound images that overlap and disguise the real meaning of the image, actors as characters lost in the web of being there and not there. The theory behind DREAMING is to make a series of long film/video images that induce the viewer into a calm state of mind and allow the viewer to make free associations with the images he is watching ... similar to watching late night television, the viewer slips off to sleep and the viewer can question the edge of his own dreams with those on the screen ....

1980, 16mm, color/so, 15m, $25

EUCLIDEAN ILLUSIONS

Music by Max VanDerBeek.

A fantasy film of illusive geometry, changing and rebuilding itself by computer animation, unique visual magic done while artist-in-residence at NASA in Houston in conjunction with Richard Weinberg.

1980, 16mm, color/so, 10m, $25

MIRRORED REASON

A self-focused woman loses herself in the mysteries of herself. Is it a study of distorted reason, paranoia, or is she really insane? A film work derived from a Kafka short story, the actress Deniese Koch gives a stunning performance of a woman lost in the resemblance of herself; as a parable about life's dangers, it points to the risk of society taking away the body and spirit of our individuality.

Award: Baltimore Int'l Film Festival, 1981

Exhibition: NY Film Festival, 1981

1980, 16mm, color/so, 10m, $25

WILLIE VARELA

When I started making Super 8 films in 1971 the Beatles had already been disbanded for more than a year. It would be another three years before Nixon resigned the office of the Presidency, and it would be at least another five years or so before the Sex Pistols would arrive on the rock-and-roll scene with a defiant, aggressive D.I.Y. attitude. I got into filmmaking because I was totally lost, clueless, if you will. I was slowly, painfully, coming apart, emotionally and psychologically. I was desperately dodging the draft. I had no job, no girlfriend and no direction, no idea as to what I was going to do with my life. I was adrift in a sea of dead ends and frayed nerve endings. I simply did not know what to do with myself. So I thought, why not put my uncertainty, my pain, on film? I had vague ideas that I wanted to be an artist, but I couldn't paint or draw or sculpt or make music. I appeared to be quite talentless. But, in fact, I just hadn't discovered my true talents. I finally got a job, taking the census for the government, and with the money I earned I bought a Vivitar Super 8 silent movie camera. I started shooting Kodachrome 40, which at that time was only a buck-forty a roll. Processing was only about sixty-nine cents or so at the neighborhood drugstore, I was in business and I had found a reason for living.

SIX FILMS: COLORED RAIN, EMERGING FIGURE, TV PLAYLAND, A NEON CRESCENT, GHOST TOWN 1974, BENT LIGHT

A series of spontaneously made films that range from hand-painted, chemically treated films to light studies to night studies of neon stars in El Paso, Texas.

1974-1975, S8mm, color/si, 20m (18fps), $55

SOUTHWESTERN DIARIES

Three short diary films about downtown El Paso, notes on Concordia Cemetery, and notes on the Canutillo Cemetery.

1977, S8mm, color/si, 12m (18fps), $40

ALBUQUERQUE DIARY

A short diary film shot in Albuquerque, New Mexico, with Stan Brakhage holding forth in a motel room.

1978, S8mm, color/si, 7m (18fps), $35

TWO ROLLS

Two 25-foot rolls of color film, unslit 8mm, with color and contrasting, backwards and upside-down movements being the primary image elements.

1978, 16mm, color/si, 2m, $25

MOON TRILOGY: MOONDANCE I & II, REACHING FOR THE MOON

"Willie Varela managed the finest dance with the moon I've seen on film since Marie Menken's *Moonplay*. His sense of timing is unique, but (like hers) is vital — informed by eye-walls ... and the visible 'speech' of that which film makes possible." — Stan Brakhage

1974-1979, S8mm, b&w/color/si, 12m (18fps), $40

THREE FILMS: GREEN LIGHT, BECKY'S EYE, LEAVES OF GLASS

"GREEN LIGHT is a little masterpiece, almost perfectly composed of its elf search, withIN light, along the lines of its 'melody' — the tones, in 'key' of green. There's really very little more I can say ... it is so much itself! Oh, yes, but I'm sure one could diagnose the 'harmonics' of it endlessly, and find perfections therewith, because it feels so much of a piece, as fine music is. So ... and so THAT, the academician would say. Etcetera." — Stan Brakhage

"LEAVES OF GLASS is a lovely, layered film poem which contrasts fragile, delicately patterned leaves with the permanency of more solid structures like the trees which stand as Druid priests against the wind." — Linda Gross, *The Los Angeles Times*

1974-1979, S8mm, color/si, 12m (18fps), $40

FOUR FILMS: APRIL 1977, NOVEMBER 1978, MARCH 1979, MAY DIARY 1979: EMULSION UP

Four short films following the path of light as it weaves its way across a familiar landscape during certain months.

1977-1979, S8mm, color/si, 15m (18fps), $45

CIRCUS SKETCHES

An attempt to recapture childhood memories. Ultimately, a loving study of circus women.

1979, S8mm, color/si, 7m (18fps), $30

SAN FRANCISCO DIARY

Doesn't it ever stop raining around here? Jesus Christ!!!

1979, S8mm, color/si, 15m (18fps), $55

THREE FILMS: KURT KREN, STAN AND JANE BRAKHAGE, PORTRAIT OF BECKY

Three portrait films of various friends as seen in different environments. Kurt Kren photographed in an old Mexican cemetery in El Paso. Stan and Jane Brakhage photographed in Juarez, Mexico. And my better half, Becky, seen against a window drying her hair, as a shadow presence, in a candlelit room, in the forest, and in a motel room.

1979-1980, S8mm, color/si, 12m (18fps), $40

CACTUS DIARIES 3 & 4

Diaries of light and life and longing in El Paso, Texas.

1980, S8mm, color/si, 20m (18fps), $55

JUAREZ DIARY

A diary film of a large border town, Juarez, with cameo appearances by video/performance artist Pat Clancy and Italian filmmakers Yervant Gianikian and Angela Ricci Lucchi.

1980, S8mm, color/si, 10m (18fps), $35

TWO FILMS: UNTITLED SUPER 8 FILMS AND SKETCHES

A series of brief, lively little moments collected on one reel.

1980, S8mm, color/si, 15m (18fps), $40

FETISH FOOTAGE

"... FETISH FOOTAGE elongates, through three-frames-per-second rephotography, excerpts from a black and white stag film. In his original material, purchased for fifty cents the day before El Paso closed down its porno shops, two women undress each other. The extension of time resulting from Varela's stretching and manipulation depicts an event which is all foreplay and no consummation. Formal considerations aside, Varela may have made a film whose power to titillate goes beyond the original maker's intended male audience — a decelerated reconsideration of presexual activity at an exquisite pace more in tune with the documented preferences of many, if not most, women." — Janis Crystal Lipzin, *Artweek*

1981, S8mm, b&w/si, 12m (18fps), $40

FIVE FILMS: EXPLORATORIUM, SHADOW OF DOUBT, ANYWHERE IS PARADISE, SPRING REEL, THE LAST LOOK

"[Varela] succeeds best when he introduces unexpected juxtapositions to dispel the overall homogeneity, as in SPRING REEL where a cartoon and a woman with a towel-turban interrupt a frenzy of hot (red, orange, yellow) color fields. His observations are not used as occasions for metaphoric allusions but as direct assertions, and so recall Menken more often than Brakhage, to whom he is more frequently linked." — Janis Crystal Lipzin, *Artweek*

1981, S8mm, b&w/color/si, 12m (18fps), $45

LIGHT JOURNALS 1-5

A series of catalogs of light, "light journals," if you will, dealing with everyday, ordinary realities in such a way that the surrounding light becomes tactile and intimately expressive.

Made with the assistance of a Southwest Independent Production Fund grant, 1981.

1981, 16mm, color/si, 20m (18fps), $50

LIGHT JOURNALS 6-10

A continuation of the first 5 LIGHT JOURNALS, with the films becoming progressively darker.

Made with the assistance of a Southwest Independent Production Fund grant, 1981.

1981, 16mm, color/si, 15m (18fps), $50

FOUR FILMS: FATHER'S DAY, EKTACHROME MOON, ROMANCE NOVEL, UNTITLED

FATHER'S DAY is a document of a family celebration in a suburban backyard; EKTACHROME MOON is a straightforward moon study; ROMANCE NOVEL restricts itself to material shot in a San Antonio motel room and an apartment in El Paso; UNTITLED is a light study of surfaces and shapes and colors, ending with a silhouette shot of a woman's mouth.

1982, S8mm, color/si, 14m (18fps), $45

TALKING HEADS/ WAR OF THE WORLDS

David Byrne of the Talking Heads seen as alien being by a confused and frightened military-industrial complex bent on eradicating unscheduled theologies.

1982, S8mm, b&w/color/si, 7m, $25

THREE FILMS: RECUERDOS DE FLORES MUERTAS, FOREST LAWN, IN THE FLESH

RECUERDOS ... is a sync-sound study of Concordia Cemetery in El Paso; FOREST LAWN probes the Mystery of the Great White Father; and IN THE FLESH proves that a big toe can be sexy.

1982, S8mm, b&w/color/so, 15m (18fps), $40

TWO FILMS: ZERO AGE AND THE CUBE

ZERO AGE centering on tensions between formal, somber beauty of death's markings and, on the "other side," the coming to grips with spiritual presence of beings decaying beneath one's feet. THE CUBE presents itself as a puzzle, a game dealing with logical progression and intuitive stops and starts.

1982, S8mm, color/si, 10m (18fps), $30

NO LEFT TURN

NO LEFT TURN is my first "real" San Francisco film since moving there in July of 1982. It is a film that delights in the light, the people, the strange twists and turns that confront a transplanted Texan at every turn. In fact, the title alludes, in a wryly humorous way, to the somewhat circuitous manner in which many things are approached here in the city. Let's face it: San Francisco is a gigantic pain in the ass — and an exciting place to be.

1983, S8mm, color/si, 25m, $75

TWO FILMS: ROLLERSKATING AND LAND'S END

ROLLERSKATING is a one-take, three-and-a-half minute film on the roller-skaters, strollers, skateboarders, and people-watchers that populate Golden Gate Park on weekends. LAND'S END is a shot-on-the-spot personal document of the place where the land meets the sea, where the water roars, where trees have been bent by the wind, and where seagulls struggle to take flight.

1983, S8mm, color/si, 7m (18fps), $25

SHORT FILMS 1983-1984

This collection of films can only be rented as a package unless a special arrangement has been made with the filmmaker.

In the first film, entitled PUSH PULL, I have made an attempt to define and extend the tensions that arise from juxtaposing abstract and representational imagery. Please note this is the only silent film on the package. In THE PERFECT NINE, a public "pseudo" event is subjectively recorded, scrutinized, and commented upon. 5TH & MARKET is also a record of an ongoing public event of sorts, in that the life that centers around the 5th and Market area in downtown San Francisco is as much a "spectacle" as the Macy's promotion, only the actors in this drama are not acting, but simply living out their lives in a highly visible, "public" manner. LOSS OF NERVE is a documentation of a Mark Pauline performance. What initially interested me about this performance was the sensationalistic manner in which Pauline had been hyping this event in the local press as a possibly dangerous happening, dangerous at least to the spectators. STRUGGLE IN FUTILITY is, in the words of Los Angeles filmmaker Albert Kilchesty, "limpid yet impenetrable," and I will just leave it at that. The last two works are film portraits: JAMES BROUGHTON and GEORGE KUCHAR respectively. Poet/filmmaker James Broughton reads some recent poems and reflects on his 70 years of living while filmmaker George Kuchar relates various childhood traumas, including his obsession with the "lean people."

1983-1984, S8mm, b&w/color/so, 31m (18fps), $90

SUPER 8 NOTEBOOK SERIES 1982-1984

SUPER 8 NOTEBOOK 1

"Willie, you are a 'master' in the Confucian sense — *i.e.*, you've gone thru to the rhythms of your 'heart' (soul's heart) ... and steadied the wobbling-pivot there (evolved a FORM, so that the experience of looking at your world is somehow englobed — each section of the '82ers a flower, three flowers on ONE stem, leaves moving always for maximum exposure to the sun). It is so encouraging to me, in tough and dangerously bitter Times like these, to see such naturalness flourishing in film ... so encouraging that I, too, listened (thru my eyes) to the variability of my own heart — 'took heart,' like they say, therefrom your work." — Stan Brakhage

S8mm, color/si, 14m (18fps), $55

SUPER 8 NOTEBOOK 2

S8mm, color/si, 14m (18fps), $55

SUPER 8 NOTEBOOK 3

S8mm, color/si, 14m (18fps), $55

SUPER 8 NOTEBOOK 4

S8mm, b&w/color/si, 14m (18fps), $55

SUPER 8 NOTEBOOK 5

S8mm, color/si, 14m (18fps), $55

SUPER 8 NOTEBOOK 6

S8mm, color/si, 14m (18fps), $55

SUPER 8 NOTEBOOK 7

S8mm, color/si, 14m (18fps), $55

IN PROGRESS

"IN PROGRESS is Varela's darkest and most sobering film; it is also one of his strongest films to date. It is a cautionary film, a warning, an impassioned plea for sense and sensibility in an age which has glorified senselessness.

"Throughout IN PROGRESS scenes of domestic intimacy and tranquility and daily work activities are constantly intruded upon by images of death and atrocity culled primarily from network television broadcasts. However, it is not this undifferentiated barrage of images spewed forth daily by the electronic media which is the cause for dread — it is the existence and all-pervasiveness of the electronic media (specifically television) itself, its ability to completely dominate, control, and instill fear into a docile and unsuspecting public.

"While the ostensible conflict in the film is between personal reality and the grotesqueness of the media reality, another battle is being waged: a struggle with conscience .... Can an artist reconcile personal aesthetic interests with the growing decay of spiritual, moral, and socio-political values in contemporary life? The triumph of IN PROGRESS is that it attempts, not without difficulty, to examine that conflict and endeavors to comprehend it in a very personal manner." — Albert Kilchesty

1985, S8mm, color/so, 10m, $45

JUNTOS EN LA VIDA, UNIDOS EN LA MUERTE

Literally, "Together in Life, United in Death." Writing found on a gravestone in a cemetery in San Miguel De Allende, Guanajuato, Mexico. Death's shadow everywhere.

Award: Experimental Film Coalition Film Festival, Honorable Mention, Chicago, 1985.

1985, S8mm, color/si, 10m (18fps), $40

PASSING THROUGH

Glimpses of a life on the run. Shot in Juarez, Mexico, Austin and El Paso.

1985, S8mm, color/si, 7m (18fps), $30

VOLADORES DE PAPANTLA

A straightforward documentation of a special performance by the Voladores given in Dolores Park in San Francisco, June, 1984.

1985, S8mm, color/so, 3.5m (18fps), $25

A HOUSE OF CARDS

In every dream home a heartache.

In every domicile of dreams, visions of the end.

1988, S8mm, b&w/color/si, 12m, $40

AT REST

The "markers" of death as seen in Colma, California and El Paso, Texas.

1988, S8mm, b&w/si, 3.5m, $25

BORDER CROSSING, VERSION ONE

Across wire borders, in search of Eden.

1988, S8mm, b&w/color/si, 8m, $35

BORDER CROSSING, VERSION TWO

Across wire borders at a slow resolve.

1988, S8mm, b&w/si, 9m, $35

COLLECTION I

Includes: HEAD STREET, TREE, IN HAPPIER DAYS, 4TH OF JULY

"COLLECTION I is a set of four short films, an EP if you will, which form the beginning of an episodic diary. Each film corresponds roughly to one of the four elements of life. These miniature portraits and abstractions are very close in spirit to Varela's early films from the mid-seventies; in contrast to the densely edited DETRITUS and APPOSITION, these films are marked by a loose, exploratory quality, evoking innocence and playfulness. There is also a very wistful quality in evidence here, a longing for moments and acquaintances from the past." — Albert Kilchesty

1988, S8mm, b&w/color/si, 12m (18fps), $65

COLLECTION II

Includes: NEW YORK NEW YORK BIG CITY OF DREAMS, HOLOCAUST, DECEMBER, I LOVE LA

1988, S8mm, b&w/color/si, 25m (18fps), $65

HOUSE BEAUTIFUL

The winter of our discontent

the mournful song of birds

the dead of the living night.

1988, S8mm, b&w/si, 10m, $35

JANUARY 8, 1988

Special contribution to Filmmaker's Almanac Project sponsored by S'POOL, Somerville, Massachusetts.

1988, S8mm, color/si, 3.5m, $25

SUPER 8 NOTEBOOK 8

Includes: DETOURS, BLIND ALLEYS, DEAD ENDS, THE LIGHT AT THE END OF THE TUNNEL

1988, S8mm, b&w/color/si, 25m (18fps), $85

THOUGHTS OF A DRY BRAIN

A blow to the cerebral cortex.

Sisters are doing it for themselves.

1988, S8mm, b&w/color/si, 10m, $40

DETRITUS

"DETRITUS is the most succinct and most effective film in this batch [of recent films]: a rhythmically hypnotic nightmare brimming with chthonic elements. Corpses, skulls, snakes, mummies, and other manifestations of the underworld are woven into an infernal film tapestry, edited to an inexorable 4/4 beat. Where a less confident filmmaker would have employed an obnoxiously superfluous soundtrack, Varela, to his credit, allows the editing and power of the images to compose a much more effective 'silent' soundtrack. DETRITUS emerges as thrash metal of the mind, ripping through the brain like a thousand thunderous power chords." — Albert Kilchesty

1989, S8mm, b&w/color/si, 5m (18fps), $35

MAKING IS CHOOSING: A FRAGMENTED LIFE: A BROKEN LINE: A SERIES OF OBSERVATIONS

"... MAKING IS CHOOSING ... is ostensibly a diaristic portrait of six years of Varela's life, a time marked by the birth of a daughter to him and his wife, and a move of the Varela home from San Francisco to El Paso, Texas. Yet, the film is not a linear diary but rather is made up of impressionistic observations organized in a way that testifies to the 'fragmented life' of the film's full title. Separated by crude 'home-made' titles which are at turns descriptive ('Colma, CA'), cryptic ('FDIC Insured') or bitterly ironic ('The Merry Month of May'), the sections of MAKING IS CHOOSING ... reflect a struggle for completeness in life which inevitably results in the antithesis of such, 'a broken line.'" — Kurt Easterwood, program notes for Cinematheque

Exhibition: Berks Filmmakers, Reading, PA; The Massachusettes College of Art Film Society; Diverseworks, Houston, Texas; LA Filmforum; SF Cinematheque.

1989, S8mm, color/so, 104m, $175
VHS Sale: $80 Home; $150 Other

APPOSITION

"APPOSITION is the obverse of DETRITUS. Where the latter probes the dark corners of the mind, APPOSITION is concerned with investigating the individual artist's relationship to the external world of social and political concerns. This interplay between the creative, contemplative self and the external world of action and activism is a theme which runs throughout a good deal of Varela's films. APPOSITION here refers not only to the basic strategies of montage (the conscious juxtaposition of seemingly disparate shots which, when conjoined, synthesize a new reality or energy) which are used in the film, but also to a physical and intellectual conjunction with events occurring 'in the world.' APPOSITION suggests a sympathy between the artist and social reality, and not, perhaps as previously perceived by the artist, a state of eternal antagonism." — Albert Kilchesty

1990, S8mm, b&w/color/si, 5m (18fps), $30

OTHER NATURE

"An obsession with the primal and aboriginal aspect of human nature is readily evident in OTHER NATURE, a brief and straightforward meditation on our reptilian ancestors, the dinosaurs. Of course, the 'otherness' of Tyrannosaurus Rex and friends isn't 'other' at all; their consciousness being an integral component of human nature. Our brains would fail to function without the R-complex, that little clump of matter in our heads which tells us how and when to move, eat, shit, and run from danger. Physiologically, at least, we remain dinosaurs, although one could convincingly argue that our current models of social, economic, political, and cultural organization are equally primeval in design and function." — Albert Kilchesty

1990, S8mm, b&w/si, 3m (18fps), $25

REAFFIRMATION

"REAFFIRMATION is something of an ambiguity, I think. Although I am fairly certain the 'reaffirmation' of the title refers to a general reaffirmation of the inherent goodness of life, it can also perversely refer to a reaffirmation of one's chronically pessimistic view of life. It can, in fact, be seen to 'reaffirm' the absolute futility of existence without hope of comfort and reward; to 'reaffirm' that our world is an open stinking cesspool, bubbling with malignance, ignorance and death.

"On the other hand, since the images contained in the film echo images which appear throughout your entire body of films, the act of recapitulation would suggest that you are 'reaffirming' your individual approach to filmmaking, and, more importantly, the decision to devote your life to acts of Art. This may have been entirely unintentional. In fact, I'm almost hoping that it was. For, if the act of 'reaffirming' the correctness of your artistic decisions was consciously intended, then the film's perceived LIFE affirming qualities would then be diminished, I think, by becoming subservient to the ego of the artist.

"But, to illustrate the twisted intricacies of paradoxical reasoning, if the ego of the artist is appeased then I think it is safe to assume that his/her relationship with the world, with life, is 'reaffirmed,' at least momentarily." — Albert Kilchesty

1990, S8mm, b&w/color/si, 10m (18fps), $55

Videotape compilations for sale:

EIGHT SUPER 8 FILMS BY WILLIE VARELA

Includes: BECKY'S EYE, STAN AND JANE BRAKHAGE, RECUERDOS DE FLORES MUERTAS, JAMES BROUGHTON, GEORGE KUCHAR, FEARLESS LEADER, SOUND DECISIONS and IN PROGRESS

See film descriptions above.

1979-1985, VHS, color/so, 51m, $75 Home; $150 Other

HARRIE VERSTAPPEN

COSMIC COMICS

Originally a storyboard for an animated cartoon by Victor Moscoso, COSMIC COMICS was published as the first underground strip "IN COLOR" (as it also came to be known). By adding camera movements and Arras' electronic music, this was made into a film by Harrie Verstappen — as it has turned out, one of the all-too-few movies of the "legit" class the '60s culture has produced. Don't miss it. You can't get the book? See the movie!

16mm, color/so, 10.5m, $35

MICHAEL WALLIN

As apprentice to Bruce Baillie, I count him as primary inspiration, and my first films (MENDOCINO and PHOEBE AND JAN, and the later reworked TALL GRASS) show his influence. Yet my cinematic muses have been many, and include renegades like Kenneth Anger and enigmas like Andy Warhol. My films are experimental, but above all personal, and my wish is for them to both challenge and provide access for anyone to enter and find themselves. They deal in realms spiritual (SLEEPWALK and KALI'S REVUE) and earthly (MONITORING THE UNSTABLE EARTH, FEARFUL SYMMETRY and ALONG THE WAY), the latter a sort of topological triptych. Most recently, and with my second career as a psychotherapist, my focus has turned towards the psychological and sexual, or psycho-sexual. I am interested in exploring my sexuality as a gay man, but I am not a gay filmmaker. I am an artist and a human being! This investigation began over twenty years ago with THE PLACE BETWEEN OUR BODIES and has resurfaced with BLACK SHEEP BOY. These two films look at similar issues (desire, fantasy, the male body, the yearning for connection) but (literally) through very different lenses: one, that of a naïve, head-over-heels in love 27-year-old, the other, that of a (hopefully) wiser, yet perhaps more cynical, 47-year-old. Between these came my only foray into found footage, DECODINGS, perhaps my most artistically successful film. This film is "autobiographical" as well, and reflects the beginnings of my more mature (hopefully) artistic stance, giving less to the viewer on first inspection but ultimately providing a richer and more moving experience.

MENDOCINO

A personal documentary filmed during a summer spent in Mendocino, California, featuring portraits of a painter and a unicyclist. Images that consistently resonated in my mind, music that always played on the phonograph. A meditation and a recollection.

1968, 16mm, color/so, 14m, $30

PHOEBE AND JAN

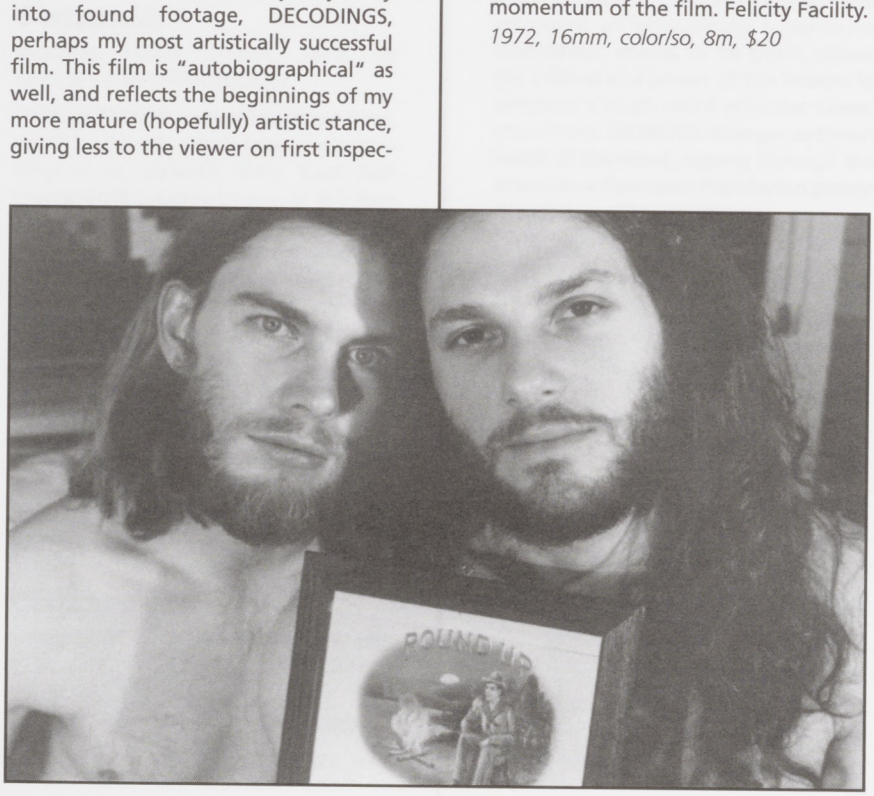
Two women who shared my house in Mendocino. Afternoons spent in the rocking chair looking out at the field and ocean. Interplay of the moving camera and the moving subject through layered imagery.

1968, 16mm, color/si, 5m, $10

KALI'S REVUE

Kali is the goddess of physical form and transformation in Hindu mythology — thus, the varied textures, colors, and shapes of our transitory existence: the many from the one .... A de-attachment from conventional seeing, with its naming, values and judgments. Weight lifters, drill teams, skyscrapers, majorettes, forests, trains, Pacific Ocean, military schoolboys, conveyor belts, fog .... A structural use of dissolves, fades, and layered sound to carry the momentum of the film. Felicity Facility.

1972, 16mm, color/so, 8m, $20



The Place Between Our Bodies by Michael Wallin

AS THE WHEEL TURNS

A "spiritual" soap opera, dealing with blackmail and bisexuality. The camera refuses to manipulate, but is rather an interested spectator. The plot unfolds organically (rather than mechanically) as the actors (through the vehicle of skeletal storyline and spirited, and inspired, improvisation) begin to absorb the feelings and traits of the characters they are portraying. An experiment within the narrative tradition, and a critique and extension of the possibilities within that form. Inspired by the early narrative films of Andy Warhol.

1973, 16mm, b&w/so, 24m, $45

SLEEPWALK

Music: Westland Steel Band

Explores the juncture of psychology and spirituality as expressed in the writing of the Russian mystic/philosopher Gurdjieff and his student Ouspensky. A deconstruction (via rhythmic repetition and optical printing) of the notion of personality, as expressed in gesture and vocal nuance, that becomes almost unconscious in behavior. An attempt to bring to consciousness these idiosyncratic traits and break the cycle of waking sleep.

"It was the funniest film in the festival ... the images stayed with me and heightened my visual world. ... [A] beautiful dialectical relationship on the structural use of sound ...." — Ray Kril, festival judge

"One of the few films from which I actually learned something about people." — Don Lloyd, filmmaker and festival judge

"Almost a linguistic analysis of the structure of motion ... orchestrates the 'meaningless babble' of life." — Carel Towe, filmmaker and critic

Awards: Best of Festival Award, Humboldt State University Film Festival, 1975; Marin County Nat'l Film Competition, 1975.

1973, 16mm, color/so, 12m, $30

THE PLACE BETWEEN OUR BODIES

"Michael Wallin's THE PLACE BETWEEN OUR BODIES, produced in 1975, offers an uncommonly explicit exploration of gay male sexuality, still raw and affecting more than ten years down the sex-radical road." — Elizabeth Pincus, *Gay Community News*, Boston 1988

"THE PLACE BETWEEN OUR BODIES (1975) seems to come from another planet, another epoch, in its frank and tender extrapolation of gay sexual hunger and the kindling of a first relationship. The film is stridently pre-AIDS — much more so than any mid-'70s porno. This is partly because it is a personal film that discusses sexual hunger and love in a context that endows them with transcendent powers .... Sexual love overcomes the light of gay alienation and sexual hunger. And that is what begins to turn the film around, so that its most beautiful moments become its most painful. Wallin's indescribable expression during orgasm, and the enveloping tenderness with which he (unsafely) fucks his boyfriend, left me chilled with sadness barely discernible beneath the usual tough-skinned attempt — on my part, on everyone's — to endure." — Todd Haynes, *Afterimage*, 1988

Exhibition: Museum of Modern Art, NY, 1976; MIX NYC: NY Lesbian & Gay Experimental Film/Video Festival, 1988; Chicago Int'l Gay and Lesbian Film Festival, 1989; LA Int'l Gay and Lesbian Film Festival, 1989; London Gay and Lesbian Film Festival, 1991.

1975, 16mm, color/so, 33m, $75
VHS Sale: $50 Home; $80 Other

TALL GRASS

Reminiscences of an idyllic summer spent in Mendocino, California in 1968. Portraits of close friends, including a romantic vision of a high school infatuation. Footage of mentor and friend, filmmaker Bruce Baillie. First tentative, naïve filmic explorations.

Alternate title: "Portrait of the artist as a young romantic."

1968-1980, 16mm, color/si, 12m, $25

GREED, OR BUFFALO BABA

Made with Lenny Levy. Music: Alice Coltrane; Huston Person.

East meets West(ern) in a unique confrontation of values. Acquisitive man versus Contemplative man. A fierce tale of cowboys and Sufis. Despite gunfights and square dances, Evil is unmasked and vanquished, while Truth prevails. Throughout all, the benign countenance and good humor of Meher Baba remains undaunted. "Don't worry. Be happy."

1972-1980, 16mm, color/so, 8m, $20

COOL RUNNINGS

Music: Gregory Isaacs, Trinity, and Al Ranglin and the GG All-Stars.

A brief glimpse into the lives of some of Jamaica's Rastafarians, a fascinating sect known for its political and religious beliefs (repatriation to Africa, Haille Selassie as God), its lifestyle (natural foods and marijuana ["ganja"] smoking), its appearance (long "dreadlocks") and its music (reggae), which makes up the soundtrack, "Cool runnings, mon ...."

"COOL RUNNINGS ... is noteworthy as an ethnographic effort." — Linda Gross, *The Los Angeles Times*

1980, 16mm, color/so, 15m, $30

MONITORING THE UNSTABLE EARTH

Music: Jon Gibson

A (re)collection, a (re)ordering of the elements of our external world, filmed during travels in California, Nevada, Utah, and Colorado. A sort of "topological revue." Salt flats, deserts, mountains, forests, cityscapes, plus meditation on Christo's *Running Fence* and Duane Hanson's figurative sculptures. Fantastic landscapes transmuted/reduced to their distinctive aesthetic qualities. Patterns of symmetry, of pure form emerge. Here shape and texture, color and light overcome meaning to affect perception on a primary, visceral level. Sensations evoked by certain (sometimes archetypal) images: a profound feeling of peace, a disturbing sense of unease, a tug of nostalgia ....

"Michael Wallin's MONITORING THE UNSTABLE EARTH ... proceeds from the filmmaker's intention of modeling a piece whose terms elude narrative fixations .... The eye of the camera embraces the essential surprise of the familiar — in landscapes, recurring human figures, art objects in natural and museum settings — paring away dross and fixing together a moving panorama of perceptual dares. The visuals are bonded together with an intriguing soundtrack." — Calvin Ahlgren, *San Francisco Chronicle* (SFAI Film Festival Judge)

Award: SF Art Institute Film Festival, 1980

Exhibition: Bay Area Filmmakers Showcase, SF Int'l Film Festival

1980, 16mm, color/so, 20m, $40
VHS Sale: $40 Home; $60 Other

FEARFUL SYMMETRY

"Long live *dynamic geometry*, the movement of points, lines, surfaces, volumes ...." — Dziga Vertov

Uses precisely (mathematically) determined single-framing to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully bring to consciousness an inherent symmetry and balance in the visual field. Images: deadened railroad tracks, ice plant fields, Bethlehem Steel smokestack, Canyon Cinema office, back porch clouds and sky, PG&E plant at Moss Landing ....

"FEARFUL SYMMETRY arrives at very nearly the identical [profoundly felt] sensibility by the reverse process — I feel Michael Wallin experienced a transcendent state first, then after translating that into intellectual terms, began to film a construct .... Wallin imputes the foundation of an imagistic world through discontinuous static displacement pans, flash framing the blindness persistent in vision, emptying out the subject-as-limit into the subjectlessness of seeing." — Robert Fulton, filmmaker (SFAI Film Festival Judge)

Award: SF Art Institute Film Festival, 1981

1981, 16mm, color/si, 15m, $30
VHS Sale: $30 Home; $45 Other

ALONG THE WAY

A visual journal or diary, an experimental "travelogue," where the signposts of interest are equally elements of architecture and plant life as people and events. Imposition of formal compositional strategies vies with the revelation of off-hand personal gesture to continually regenerate interest and belie expectation. Both a reminiscence and an ongoing investigation, the intent is to communicate the essential quality of "place," which is always an amalgam of the visual and emotional. Friends who populate the images provide personal anecdotes for the soundtrack. Powerful (and painful) events in my life during the period of the film's completion certainly influenced its emotional tone. It seems

Black Sheep Boy by Michael Wallin

at times an elegy to my relationship with a lover.

"Things are as they are — they are not like anything." — Robert Creeley

"No ideas but in things." — William Carlos Williams

We've traveled on together
Through dark and sunny days
And may we always be together
Just my Lord and I along the way.

— "Along the Way," John Duffey, as recorded by the Country Gentlemen

Award: SF Art Institute Film Festival, 1984

Exhibition: Bay Area Filmmakers Showcase, SF Int'l Film Festival, 1983

1983, 16mm, color/so, 20m, $40
VHS Sale: $40 Home; $60 Other

DECODINGS

"Michael Wallin's DECODINGS is a profoundly moving, allegorical search for identity from the documents of collective memory, in this case, found footage from the '40s and '50s. ... The search for self ends in aching poignancy with stills of a boy and his mother at the kitchen table, catching the moment that marks the dawning of anguish and loss; desire becomes imprinted on that which was long ago." — Manohla Dargis, *The Village Voice*

"DECODINGS is a magical, seamless work that manages to beguile even as it probes areas tender to the touch. Its tale is beautifully told ...." — Patrick Hoctel, *SF Weekly*

"Explodes with Buñuel's sensuousness and a Hitchcockian narrative irony ...." — Doug Sadownick, *LA Weekly*

"Wallin's achievement in DECODINGS is to create a powerfully inventive work that conveys with dramatic intensity strong feelings of remembrance and loss from images that have been extracted from the culture. ... Wallin has succeeded in creating from various film sources a work that emphasizes the fragility and ultimate vulnerability of human expression and relationships." — John G. Hanhardt, Whitney Biennial catalogue, 1989

Awards: Grand Prize, Black Maria Film and Video Festival, 1988; Special Jury Award, SF Int'l Film Festival, 1989; SECA Film as Art Award, SF Museum of Modern Art, 1990; Bucks County Film Festival, 1990; Humboldt Film Festival, 1990; NY Short Film/Video Expo, 1989; Chicago Int'l Film Festival, 1989; Athens Int'l Film and Video Festival, 1989; SF Art Institute Film Festival, 1989.

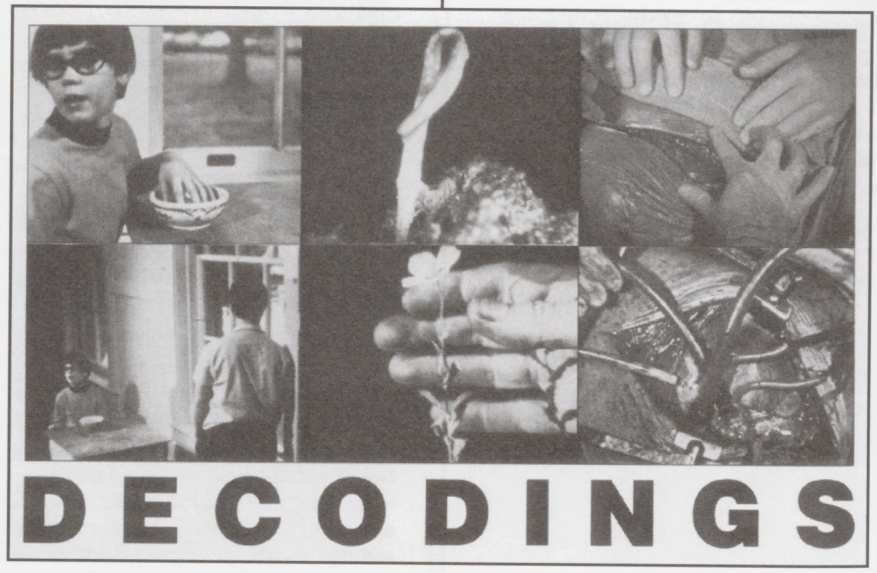
Exhibition: Biennial Exhibition, Whitney Museum of American Art, 1989

1988, 16mm, b&w/so, 15m, $40
VHS Sale: $30 Home; $50 Other

BLACK SHEEP BOY

A rumination of desire, the construction of sexual fantasy, obsession, the yearning for connection, the allure of the younger man, the pursuit of the idealized other, its rewards and pitfalls. Erotic, playful, perhaps disturbing; many questions are raised, few are answered.

"Like lyrical segments of Genet's *Chant D'Amour*, the scenes of guys undressing in BLACK SHEEP BOY are refreshingly unencumbered by a plot. Instead, a man's voice serves as the guiding consciousness of the film as he describes his fetishizing of these youths, admitting that he is after a fantasy, not a reality. ... The beauty of this film goes beyond the visual splendor of youth. Wallin's technique preserves multiple takes of the same subject: this stuttering tempo, combined with bursts of flash and the candid quality of the posing, gives the film a rough, underground look that's very appealing and appropriate to its grunge milieu. ... Because the soundtrack is independent of the visuals, Wallin is able to make some good sonic jokes, such as a nifty popping sound whenever a guy undoes that first button of his jeans. BLACK SHEEP BOY celebrates that uncorking with eroticism, philosophy and poetry." — Roberto Friedman, *Bay Area Reporter*



Decodings by Michael Wallin

Exhibition: SF Int'l Lesbian & Gay Film Festival; Vancouver Lesbian & Gay Film/Video Festival; LA Gay & Lesbian Film Festival; Austin Gay and Lesbian Int'l Film Festival; Chicago Lesbian and Gay Int'l Film Festival; MIX NYC: NY Lesbian & Gay Experimental Film/Video Festival.
1995, 16mm, color/so, 37m, $80
VHS Sale: $80 Home; $100 Other

Videotape compilations for sale:

THE TOPOLOGICAL TRILOGY

Includes: MONITORING THE UNSTABLE EARTH, FEARFUL SYMMETRY and ALONG THE WAY

See film descriptions above.
1980-1983, VHS, color/si/so, 55m, $90 Home; $140 Other

THE PSYCHO-SEXUAL TRILOGY

Includes: THE PLACE BETWEEN OUR BODIES, DECODINGS and BLACK SHEEP BOY

See film descriptions above.
1975-1995, VHS, b&w/color/so, 85m, $120 Home; $200 Other

JACK WALSH

I make films to impact people's lives in two ways. One is to tell stories that our culture excludes, or when included seek homogeneous ends. Secondly, I wish to create films that employ non-illustrative visually and aurally devices to tell these stories, thereby showing audiences that there truly are alternative modes of expression outside the corporate/Hollywood system. Don't get me wrong, I love Hollywood's excesses, its aural and visual barrages. I don't even care about all of the money Hollywood throws at films that I may find artistically or socially reprehensible. That's a business; its motive is clear and simple — profit. My motive is equally clear and simple — alternative. Rather than striving for homogeneous ends, however, I choose heterogeneous ones. Viewers of my work may relate to certain mass culture phenomena, *e.g.*, pop music, movie plot synopses, magazine and postcard images (after all we do share a certain American culture no matter how we may try to distance ourselves from it), but my desired end is to make viewers see difference. Not all of us are alike. Sexuality, class, ethnicity divide us. Frankly, it's the ruptures, divides, and/or dissonance that interests me most. The in-between places that are so often absent from the dominant forms of enter- and infotainment.

I believe that film, and by extension video, need to be visually dynamic, socially engaged, and constantly attempting to break new ground. To be an artist in these last years of the twentieth century requires drawing from an increasing amount of sources (to the point of overwhelming) and to use, steal, appropriate and recontextualize them. MTV and advertising, however, have completely co-opted experimental. Fragmentation sells be it jeans, CDs, lifestyles, or food. To remain fresh amidst this mass co-optation and regurgitation of technique is what I see as my greatest artistic challenge as Y2K quickly approaches. My creative work over the last fifteen years stands as a response to the onslaught of our dominant culture.

BEACHWALK

Several formal ideas are at work in this film — originally a 15-foot shot of a nude figure crossing a beach. The first idea was to flatten out the film plane by stripping it of vanishing point perspective and concentrate on the two-dimensional graphic space. Next, an exploration of representation — how a figure enters/exits the frame, multiple exposures, variation of the close-up/long shot, anchors (what viewers hook onto in graphic space). And lastly, allusion, most specifically homage to Muybridge and motion study — how a human walks through space. Original music composed by Heikki Koskinen is used in opposition to the figure's movement.
1983, 16mm, color/so, 8m, $20

NUDE STUDY

Using various tonalities of a male nude, NUDE STUDY explores light, texture and graphic composition. Deconstruction of the model is explored using metric montage, mixing total body pans with extreme close-up fragments of the model.
1983, 16mm, b&w/so, 1.5m, $5

BASIC TRAINING

Appropriating Army found footage glorifying war games, induction and war, this film deconstructs the dominant American male mythology concerning honor, bravery, and nationalism. A critique of the continuing militaristic ideology proliferating in American society.
1984, 16mm, b&w/so, 7.5m, $20

DOCUMENT UNEARTHED IN THE NORTHEAST TERRITORY

What if an extinct civilization created a detailed document of its destruction? This question served as the organizing idea in this collage film of found images and footage shot in the eastern US. A group of survivors' testimony traces the last days of an industrial age displaced by an electronic age, a surprise ice age, and the germ warfare unleashed in its final days by the ruling class. Disjunctive, attempting to expose the ideological fallacies of our present world, the film fictionalizes one possible scenario for humanity's extinction.
1984, 16mm, b&w/color/so, 8m, $20

WORKING CLASS CHRONICLE

This work developed from a desire to mix major film categories (narrative, documentary, experimental) with aspects of my personal history and its relationship to chronological history between 1954 and 1969. The film reconstructs the past through the organizing concept of selective memory, a past constructed through found footage, rephotographed home movies, optically printed materials, static copy-stand icon photography (movie stars and rock 'n' roll performers), live action camera work, voiceover narration, and reprocessed popular music from the time period. The film operates seductively at times like the dominant narrative/documentary cinema, and alternately, through the use of rupture, becomes distancing and self-conscious. Personal history and historical events collide to deconstruct the ideological position of the period.

Awards: Best Film, Experimental Category, SF Int'l Film Festival, 1986; Palo Alto Film Festival, 1986.
1985, 16mm, b&w/color/so, 43m, $75

PRESENT TENSE

Moving from the tourist image to the found image, pastoral landscape to industrial landscape, the idealized object of desire to the "real," PRESENT TENSE explores obsession, desire, and consumption in the contemporary world. Centered on personal experience, the film uses the modern state to examine issues of gender, class, genocide, torture, and surveillance.

"PRESENT TENSE weaves together visual and aural contrasts of first-person narration, painting portraiture, travel diaries, and found footage, in a riveting appropriation of the filmmaker's gay identity. In the film, Walsh defines this self through the interplay of power relationships drawn from historical, personal, and cultural contexts by examining specific critical issues including physical attraction and death, militarism and annihilation, family relationships, and political community." — Jon Gartenberg, Museum of Modern Art

Awards: First Place, Experiments in Form, SF Int'l Film Festival, 1988; Grand Prize, Black Maria Film and Video Festival, 1987.

1987, 16mm, b&w/color/so, 27m, $60

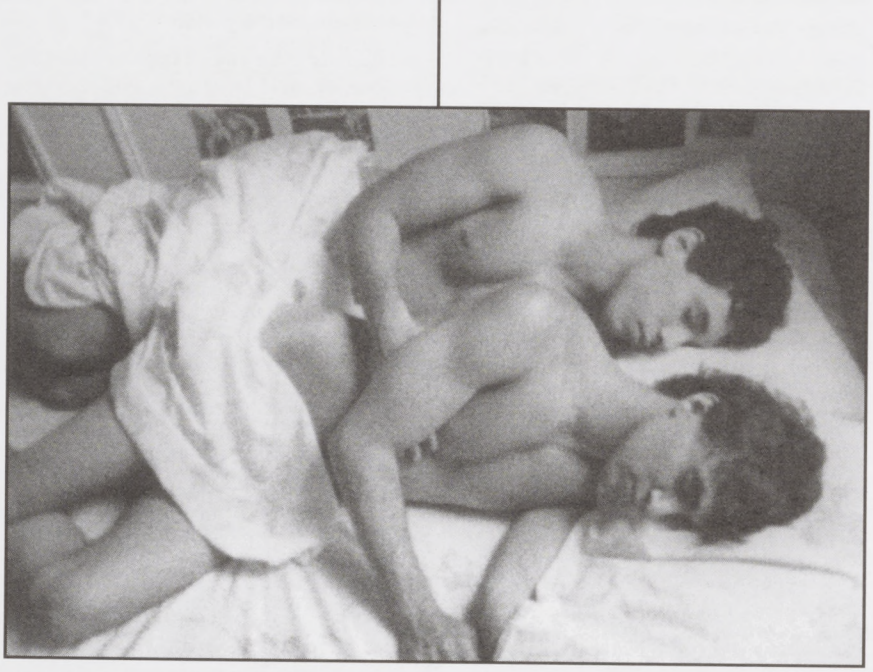
THE SECOND COMING

"THE SECOND COMING is a triumphant mixture of science fiction, political agit-prop, and experimental montage. In the near future, Christian fundamentalists attempt a *coup d'état* in the US. Meanwhile, Carlos and Ben, two high school classmates in New York, are falling in love despite the homophobic, racist and anti-Semitic attacks of their peers. Together they join forces with an underground resistance led by teenagers who produce and broadcast videos challenging the fundamentalists .... THE SECOND COMING is a very angry, sometimes funny, and poignantly hopeful drama that will speak to your worst nightmares about the religious right." — Deborah Kaufman, San Francisco Jewish Film Festival

"The revolution will be televised ... and the picture will not be pretty. The gay counterpart part to Lizzie Borden's lesbian/feminist *Born in Flames*, ... THE SECOND COMING shows how individuals can have an impact on a seemingly hopeless situation." — Cathy Phoenix, OUTFEST '96: The Los Angeles Gay and Lesbian Film Festival

Exhibition: Gay and Lesbian Film Festivals in Turin, NY, Honolulu, SF, LA, Milan, Pittsburgh, Philadelphia, Montreal, MIX '96, Washington, DC, Hong Kong and Seoul; Big Muddy Film Festival, 1996; Chicago Underground Film Festival, 1996; and SF Jewish Film Festival, 1996.

1995, 16mm, b&w/so, 53m, $175
VHS Sale: $150 Institutional Use Only



The Second Coming by Michael Wallin

PETER WATKINS

THE JOURNEY

"THE JOURNEY is an attempt at a fully international cinema. Producer-director Peter Watkins (THE WAR GAME, EDVARD MUNCH) worked with support groups in nations around the world, raising money and assembling casts and crews. During 1984-1985 the film was shot in the US, Canada, Norway, Scotland, France, West Germany, Mozambique, Japan, Australia, Tahiti, and Mexico. Watkins talks with families and citizen groups in these nations about the network of social and political issues we are all part of — especially about the world arms race and its relationship to world hunger, gender politics, and the functioning of the mass media. Survivors of the bombings of Hiroshima and Hamburg reminisce about their experiences, and groups of people psychodramatize scenarios the threat of a Third World War might necessitate. Most important, however, as THE JOURNEY develops, the people Watkins works with begin to explore possibilities for moving through the barriers that separate peoples, toward a more peaceful, synergic world.

"THE JOURNEY is a 14 1/2-hour film which can be experienced over a weekend or over an extended period of time (the film is divided into 19 sections). It can be rented as a whole or in sections. And there are recommended shorter versions: check with Canyon Cinema for details. What follows is Watkins' precis of the first part of each of the 19 reels. A more complete outline of each reel of THE JOURNEY is available on request from Canyon Cinema. Our hope is that whenever THE JOURNEY is shown in shorter-than-original form, outlines of those reels of the film not shown will be made available to viewers." — Scott MacDonald

1984-1985, 16mm, color/so, 14.5hrs, $1,000

THE JOURNEY, SECTION 1

Watkins and the translators introduce themselves. Bob Del Tredici presents photographs documenting the nuclear weapons process. Lewis (in the Scottish Western Islands). Intro. Stornoway airport. LEWIS group begins their discussion. Ms. SAEKI enters crypt in Hiroshima Peace Park. Long shots of Hiroshima and ABCC in foreground. Ms. SAEKI shows family portrait. Bob Del Tredici and photos re Pantex and the Bishop of Amarillo. Intro. atmosphere at Bangor submarine base. SHELLEY DOUGLASS introduces her home and the tracks of the White Train. More Bangor atmosphere, tourist bus into base, horse grazing, washing on line, patrol car by

perimeter fence. We meet DRINKWINES for first time. LS evening over Hiroshima, and Radio-Canada fanfare on evening news. "Brian Mulroney arrives in Quebec. ..." Cut to silence of Pacific Ocean and sunset. PW re global militarization. Moruroa photos shown to family (unidentified). Walk towards LUCAS's home on Tahiti ....

16mm, color/so, 50.5m, $75

The Journey, Section 2

MOCAMBIQUE women sing and dance. Alpheus Manghezi walks towards the collective and begins interviews with the women. This is intercut with Reagan and the "Football" climbing into a helicopter. Bob Del Tredici re the White Train at Amarillo. The first shot of walking along the rail tracks toward the entrance gates at Bangor. We hear the defense hearings from Jan. 1984 and the voices of Caspar Weinberger and General John Vessey. Main title of THE JOURNEY in many languages. The quarry on Lewis, and the lorry drives away into far long shot. PW compares quality of life statistics with quality in weapons development. Three captions re US and Soviet arms expenditures.

Intro. Vaernes airport in Stjordal, Norway. Pan over fjord. Ms. SAEKI re morning of A-Bomb attack. We walk towards the VIKANS home. PW shows the pictures of Hiroshima and Nagasaki to the VIKANS ....

16mm, color/so, 40.5m, $75

The Journey, Section 3

Caption re Reagan bombing USSR in five minutes. Radio-Canada news item re Canadian-US relations. Tracking down the hallway of the press and TV headquarters in Quebec City. We meet the Radio-Canada producers at their breakfast meeting. They order poached eggs. MOCAMBIQUE women re their lack of equipment. VIKANS begin reaction to the Hiroshima pix. Sunset over Pacific. PW re nuclear testing in Pacific. LUCAS tells us that flash from testing dims the light of the sun. HENDRICKS react to Hiroshima pix. Ms. SAEKI re saying sorry to the injured and dead she stepped over. Bangor atmos. SHELLEY DOUGLASS tells us that no one saw the White Train go by for 20 years. Map showing all the nuclear bases in the US and the White Train beginning its journey from Amarillo.

Night scene of White Train at North Platte, Nebraska. Bangor atmos. Camera pulls back from photo of Hiroshima girl's burnt hand to show her face ....

16mm, color/so, 50.5m, $75

The Journey, Section 4

SMILLIE family react to Hiroshima photos. Rene HENDRICKS tells of seeing these photos once or twice. MOCAMBIQUE school children re their lack of clothes. ITN-TV News (England) re British mistake with A-Bomb in Australia. SMILLIES look at photo of silhouette on Hiroshima oil tank, and David describes his nightmare. Masha KOLOSOV says she has nightmares too. DUVEL family examine Hiroshima photos. Martina's friend Beate reacts. Pan over countryside outside Duvel's home. MORIS tells for first time of taking Teruko into radioactive Hiroshima after bombing. Martina DUVEL reacts strongly to photo of skulls outside Nagasaki school. GERARD & OUIZA also react to photos. CRIPPEN family tell that they did not know much about this before and do not discuss it at work. GERARD & OUIZA remind us that America did not A-bomb the Royal Palace in Tokyo, but the dwelling places of ordinary people in Hiroshima. "It's always the people who pay ...."

16mm, color/so, 43.5m, $75

The Journey, Section 5

BREAKFAST MEETING in Quebec City, the TV producers discuss the assignments. One of their reporters, Gilles Morin, in charge of covering the security aspects of the "Shamrock Summit," moves outside to film the demonstration, and interviews WAYNE MOREL. We see the Radio-Canada team standing near the police and generally not communicating with the demonstrators. Then follows a series of international TV evening news introductions, coupled with NUKIE saying "Hello boys and girls." Noriaki SHINYA tells of his school talking about the A-bomb only occasionally. A lorry on the island of Lewis drives past camera. ANDREW MACLEOD sings in Gaelic. A civilian plane takes off from Stornoway airport, and PW tells of the flight from Tinian carrying the first A-bomb. Intro the GAELIC group, who begin their animated discussion ....

16mm, color/so, 44.5m, $75

The Journey, Section 6

Mavis of the LEWIS group describes process of growing sense of helplessness on the local level once it was realized that the Stornoway base was going ahead, no matter what people felt. Three TV extracts (Antenne 2 of France, JHN of Japan showing a clip from the Iraqi TV, and ZDF from Germany) all re Iraq war. Track into VIKANS home. Ragnveig fearful re impact of TV's fast cutting images. Pan over earth-moving equipment on runway at Stornoway airport. LEWIS group incl. Sam Maynard describe how authorities treated them like naughty little children. Continue walk along tracks towards gates at Bangor. Alexander KOLOSOV tells why they do not have a sense of helplessness in the USSR — feeling protected by their armed forces. But Alexander admits this has been at a great cost to the country. White Train flashes through White Fish, Montana ....

16mm, color/so, 46.5m, $75

The Journey, Section 7

DUVELS talk about the effect of TV, Martina says she is worried by the flood of images. Reagan tells us it is "wonderful to be here" and then he and Mulroney leave the ceremony at the hangar in Quebec City. Sunset reflected in the water of the Pacific. Hinano LUCAS tells why it was necessary for her brother to work for the military on Muroroa. The CRIPPENS talk about the amount of information which Honeywell does and does not make available about their work on nuclear weapons. We track round the mound in the Hiroshima Peace Park, and Ms. SAEKI tells why she talks with the public in this place. Why she still does what she does after 40 years. The HENDRICKS arrive at the Remingtom School in Ilion, New York, at the start of the American Civil Defense reenactment scenes ....

16mm, color/so, 39.5m, $75

The Journey, Section 8

Young MOCAMBIQUE woman describes how much they love school, and how she wants to be literate so that she can teach the older women how to count. GERARD & OUIZA explain that the Arab language taught in Algerian schools is not the language spoken by ordinary people. Police arrest demonstrators at Vancouver and handcuff them with plastic strips. Photos of prewar Hamburg, Germany, and Mrs. BIERMANN begins her description of her experiences during the July 1943 firestorm. Bob Del Tredici shows us the boss of the Federal Emergency Management Agency and his "plan," and an underground storage vault ready for the "big banana." The VIKANS push through the crowd back towards their car. Everyone runs, not knowing what to do. The KOLOSOVS examine with dismay the dotgraph showing the nuclear weapons held by the US and USSR. The GAELIC group begin a cold war argument regarding the Russians and the Americans ....

16mm, color/so, 44.5m, $75

The Journey, Section 9

The MORI family discuss how little they know about the French nuclear testing in the Pacific. Camera tracks through the Hamburg underground nuclear war bunker, and we hear Mr. HAMADA describing the moment he first discovers his badly injured father in the first-aid station. We continue to walk through the

bunker, up to the handles which turn the emergency air system. Over a close shot of a photo of Mr. Hamada's father, PW explains that Mr. Hamada collects Buddhas. We see closeup details of several Buddha figures, and we hear Kazuaki SHINYA explain to his daughter Yoriko about the death rate of children in Bangladesh and other poor countries. Cut to the MORI family as they discuss "why does this happen?" Radio-Canada TV footage of Reagan arriving at Quebec City airport and walking down the red carpet with Mulroney. Long shot of Mr. HAMADA praying before Buddha ....

16mm, color/so, 44m, $75

THE JOURNEY, SECTION 10

Martina DUVEL talks about the passivity caused by TV. ITN TV News (UK) shows film of the 1950s British nuclear testing in Australia. Ken and Shane BARNES talk about the effects of nuclear weapons. Mariam asks about nuclear winter. Pan over the tranquil countryside around the Barnes home. Intercut with Ron CRIPPEN saying that it is sad to waste all this (Honeywell) technology on defense. Tilt up from photo of Hiroshima in sand to MOCAMBIQUE group. The women describe the effect of the MNR war in their country. The pale blue Pacific. Trish CRIPPEN talks about responsibility. Pan over the faces of the TAHITI group as they listen to a replay of the discussion in the FR3 studio in Toulouse about the French testing in Polynesia. The Acid Rain press conference in Quebec City. Reagan gives a formula speech and is challenged by a journalist ....

16mm, color/so, 44m, $75

THE JOURNEY, SECTION 11

Bob Del Tredici shows more photos, including those of Bernard Cohen, who has undertaken to swallow plutonium on TV. Yoriko plays the piano, and we see the polluted LaTrobe Valley. Cut inside the cellar in Morwell, for the first of the scenes depicting survivors in a post-nuclear world. Evacuees get out of buses in Ilion, as we continue the Civil Defense scenes in New York, now showing attempts to billet. The SAMWELA family on Tahiti look at the photos from Hiroshima, and Do asks "Why do we kill each other?" Mr. BRASCH continues to tell of his experiences in the Hamburg firestorm. With hundreds of other cars, the VIKANS approach the Vududalen Civil Defense checkpoint. MELITA and her family in Mocambique describe the direct consequences of the war on their lives. "No plates ... no bread." Ranveig VIKAN discusses the fear of many teachers at speaking out ....

16mm, color/so, 49m, $75

THE JOURNEY, SECTION 12

The HENDRICKS arrive at the gas station in Utica, where there is complete chaos as people try to fill their cars as they flee. The VIKANS in their car, driving to Frosta. Anne asks Christian to fetch the hamster if he goes back home. We hear the continuing voices of General Vessey and Casper Weinberger from the defense hearings (Jan. 1984) as they say that if the US lacks the will to go forward with its strategic modernization programs "we will have conceded our inferiority." Mr. SHINDO in Hiroshima describes his family situation before the attack in August 1945. ELENA and Pancho in Mexico talk about the rising prices. PW shows the US university map to the CRIPPEN family, describing the amount of defense dollars given to educational institutions for military research. Mr. SHINDO describes the moment the atomic blast hit his home 40 kms outside Hiroshima.

16mm, color/so, 45m, $75

THE JOURNEY, SECTION 13

Mr. HAMADA praying. We walk through the Hamburg bunker and we hear Mr. HAMADA describe the death of his father, saying "Why did we fight such a silly war?" We hear the whining sound as the handles on the emergency air pumps in the bunker are turned. Map showing the radioactive fallout from a nuclear attack on the nuclear reactors in the northeast United States. Scene of total chaos at the Utica gas station. Elizabeth screaming as Bill is manhandled by the police. The old woman in MOCAMBIQUE describes life under the Portuguese colonialists on a cotton plantation. The women work in the fields. Cut back into the Gala, as Edith Butler and other artistes entertain Ronald Reagan. Graphic of paint brush, broad paint stripes and a single dot, showing the amount spent by various countries on international peacekeeping ....

16mm, color/so, 42m, $75

THE JOURNEY, SECTION 14

PW describes sweeping powers given to the British army to control the civilian population in a time of emergency. "Our" BBC newsreader (Alex) introduces the evening news, and describes a (hypothetical) emergency situation in the UK with all locally elected officials being removed from office — or placed under "house arrest." We see the arrest of some Glasgow councillors. The army raid a house in Glasgow and storm up the stairs. "Our" TV reporter Annette describes the house arrest of two local councillors. Maureen Forrester completes her aria in the Gala, and then (backstage) describes how wonderful she thought everything was. Back on stage, Maureen calls to Reagan and Mulroney to come down and join them. The protestors are arrested in Vancouver, Washington. The audience bursts into applause. The BARNES watch some more of Bill Hayden, and Ken queries Hayden's reference to King Canute ....

16mm, color/so, 45.5m, $75

THE JOURNEY, SECTION 15

In the cellar in Morwell, Australia, an adult education teacher says that she and her students sometimes talked about the possibility of this occurring. The White Train pulls into the little town of Shelton, Washington. PW talks about nuclear testing in different countries. In the cellar, several of the "survivors" discuss the relative merits of writing letters to politicians, or protesting out on the streets. Michael McIvor, of the CBC, engages in an anti-peace movement discussion with a CBC correspondent in Paris. Calum in the LEWIS group talks about the positive contribution that their campaign has made in making more information available. Back to the CBC, this time journalist Sheila McVickar who tells McIvor how she cannot help people who want to leave Central America as refugees. They both discuss objectivity. A young Marxist interviewed by our video team in Quebec City discusses the bias in the press ....

16mm, color/so, 49m, $75

THE JOURNEY, SECTION 16

In MOCAMBIQUE, the women talk about living under the war. On a map, we see the White Train arriving at Bangor. Al DRINKWINE describes his resignation, and the large number of civilian employers who subsequently refused to employ him. Mr. LEE describes the prejudice of the Japanese against the Koreans even during the time of the A-bomb trauma. Our rail walk terminates at the gates of the Bangor base. Miron MATAO and his family describe the lack of tuition in the Ma'ori (Polynesian) language in the local French-organized schools. The White Train arrives at Bangor, we see the protestors and the Federal agents locked together in a macabre dance. We hear more of Caspar Weinberger's voice, extolling the virtues of the SDI project. The VIKANS finally arrive at the Frosta school (the Civil Defense evacuation point) and PW reminds us that this is only 25 kms from the nuclear target at the Vaernes airport ....

16mm, color/so, 56m, $75

THE JOURNEY, SECTION 17

Lights are switched on in the MORWELL CELLAR, the Australian cast react to the experience. ELENA's neighbors talk about the possibility of change. Ignatio reminds us that "alone you can do

nothing." In the school at FROSTA, the Norwegian cast give their reaction to the reenactment, and their opinions of the Civil Defense measures that would have brought them here in an actual emergency. The sequence ends with a strong appeal for action from one of the organizers, and much applause. We now enter the sequence where a number of the families in the film watch an extract of the KOLOSOVS interview on their own video sets, beginning with ELENA and her neighbors, who watch Masha's impassioned response to the question about Russia wanting war. This continues with the MORIS, the CRIPPENS, the discussion group in the FR3 studio, the TAHITI group, and finally the HENDRICKS. All watch the KOLOSOVS ....

16mm, color/so, 50m, $75

The Journey, Section 18

Kimi MORI says that she thinks Russia is going the wrong way, by educating their children that America and England are the "devils." She goes on to express how she hopes there will be no more war in the world. Alexander KOLOSOV describes why he — and the Russian people — feel it is correct that Soviet troops are in Afghanistan. Mr. BRASCH tells us that he believes the British bomber crews could not imagine what was happening down there, and he goes on to stress that the only way now is for all the nations to keep together. Mrs. BIERMANN echoes these sentiments, and emphasizes that we must support the peace movement, that this is the only thing to do. ELENA and Pancho describe the acute need for tranportation, and they repeat that people are forced to steal now. GERARD & OUIZA describe the divided society in Toulouse, that there are two societies, two camps, and that this situation is instrumental in the increase in racism ....

16mm, color/so, 52m, $75

The Journey, Section 19

Credits and final visits with THE JOURNEY people.

16mm, color/so, 35m, $50

Phil Weisman

Schubert's Lantern

A homage to Schubert (the composer, as well as my dog Schubert who participated here) inspired by the magic of Melies. Light, a kind of chameleon, changes shape, revealing that which occupies the same space at the same time.

1974, 16mm, b&w/si, 3m (18fps), $10

Ethna's Suite, So Long

This film portrait of Ethna Duffy (and myself by implication) summarizes several years between us. It consists of images collected between 1974 and 1980 edited in relation to a soundtrack which consists of an audio landscape of telephonic interruptions as they are interwoven with Ethna's extemporaneous observations recorded on a telephone answering machine between 1977 and 1978. This film, I think, reflects our mutual love and "lunacy" which was often deflected and by inference indirectly located.

A partial transcript of the soundtrack from this film has been published in the magazine *Motion Picture*, Vol. 1, Number 3, Winter/Spring 1987.

1986, 16mm, b&w/color/so, 15m, $45

T. and the Small Picture Frame

This film is similar to a slide "home movie picture show," it being more in the tradition of amateur portrait presentation than anything else. It is, of course, a loving portrait of my family, however tinged beneath a veil of youthful ambivalence.

1986, 16mm, b&w/so, 12m, $30

Betsy Weiss

Here and Beyond

A Sunday drive, a walk through a New Orleans cemetery, life blooming from death, worlds existing simultaneously, finally colliding. A meditation on the cycle of life.

1992, 16mm, b&w/color/so, 4m, $15
VHS Sale: $25 Home; $75 Other

Walls Come Down

A film that explores a woman's attempt to come to terms with the flow of life while living in a modern urban environment, a world of constructed walls and boundaries. As the woman carries out the commonplace activity of washing the dishes, a ritualization process unfolds. Barriers of time, space and race begin to break down. The woman confronts her fears of aging and the passage of time, forging a new relationship between her interior life and the natural world.

1993, 16mm, b&w/so, 9.5m, $20
VHS Sale: $30 Home; $90 Other

Mother Load

MOTHER LOAD weaves together diverse images and voices to explore the considerable feat of deciding whether or not to bear life. With the expansion of women's roles in society, this choice has become increasingly more complex.

Reflecting the diversity of women today, MOTHER LOAD is a textured visual canvas which reveals various perspectives on childbirth and motherhood.

Labor of Reason by Betsy Weiss

This film offers an alternative approach to the traditional documentary and combines live action with stock footage to illuminate the irony implicit in the life choices women today must face.
1994, 16mm, b&w/color/so, 14.5m, $30
VHS Sale: $35 Home; $95 Other

Of This World

OF THIS WORLD is a poetic, lyrical interpretation of the filmmaker's experiences as a social worker in a charitable hospital in the inner city. Layering off-camera interviews with collected sounds and images, the filmmaker considers her interactions with those who are sick and dying, as she attempts to come to terms with and learn from the life process. Exhuming traces of hope and beauty from the surrounding despair, she explores illness and mortality from a personal, heartfelt point of view.

Exhibition: Film Arts Festival, 1996; Big Muddy Film Festival, 1996; Humboldt Film Festival, 1996; SF State Film Finals, 1996; Red Vic Cinema, SF, 1996; UC Theatre, Berkeley, CA, 1996; Other Cinema, SF.
1996, 16mm, color/so, 9m, $20
VHS Sale: $30 Home; $90 Other

Labor of Reason

LABOR OF REASON is a collage of collected sound and manipulated images interpreting a woman's attempt to rise and face a new day. Through an interplay of light and shadow, silence and cacophony, the heroine's inner world is revealed as she hovers between the sleeping and waking states. Depicting her attempts to arise from sleep and return to a state of consciousness, the film evokes the mind's efforts to codify and impose reason upon the waking world.
1998, 16mm, color/so, 4m, $20
VHS Sale: $30 Home; $90 Other

Fred Wellington

The Three Sages of Bally Bunion

Made with Robert Mitchell.

Story, graphics, and narration: Robert Mitchell; Production, animation planning, and photography: Fred Wellington; Piano: Gabriella Mitchell; Slide whistle and sound: Sam Weiss.

An Irish fable that is for both children and adults (us).

Exhibition: Int'l Animation Show; Museum of Modern Art, NY, 1967
1963, 16mm, color/so, 5m, $7.50

Judy Lehtimen — New York City

Film: Fred Wellington; Music: Mel Edwards; Facilities: Movie Subscription Group.

A portrait set in the desolation desert of Manhattan.

Exhibition: Trieste Film Festival, 1968
1967, 16mm, color/so, 6m, $9

What Are You Thinking, Daddy?

Film: Fred Wellington; Still photography: Fred Wellington, Margot Wellington, Terres des Hommes.

A protest against the Vietnamese War. Made for and part of the Filmmakers' College, Protest by Artists and Writers, New York City, 1967.
1967, 16mm, color/si, 1m, $4

Andy Warhol

Still photograph: Gretchen Berg

A documentary.
16mm, b&w/si, 18m, $15

Blowing

Film: Fred Wellington; Tenor sax: Ronald Bladen; Drums: David Weinrib; Alto sax and trumpet: Phillip Wofford.

Three artist-musicians play extended-form hard jazz in a New York City loft session. The film expresses some of my feelings about jazz, New York and myself at that time.
16mm, color/so, 10.5m, $15

Chris Welsby

Windmill 2

This film is one of a series of films (*Wind Vane*, *Anemometer*, *Tree*, *Park*, *Estuary* etc.) which uses an element present within the frame as a feedback device to control an aspect of the recording process. In this case it is the wind moving the leaves on the trees within the frame which also causes the windmill to rotate like a secondary shutter in front of the camera. This rotation of the mirrored windmill blades causes the image on the screen to alternate between the space in front of the camera, seen intermittently through the blades, and the space behind the camera, reflected in the blades. When the windmill reaches a particular speed, a third space is also created as the deep space of the picture plane fragments and becomes a two dimensional abstract surface of colour and light.
1972, 16mm, color/si, 8m, $25

Seven Days

The location for this film is by a small stream on the northern slopes of Mount Carningly in southwest Wales. The seven days were shot consecutively and appear in that same order. One frame was taken every ten seconds throughout the hours of the day. The camera, mounted on an equatorial stand (a piece of equipment used by astronomers to track the stars), rotates at the same speed as the earth.

"The Romantic cult of nature, which made it possible for landscape painting to flourish in the nineteenth century more than ever before, grew up alongside and in reaction against the technological destruction of nature which accompanied the industrial revolution. The danger, of course, was that our culture would simply become increasingly split, as art set itself up against science, and science was applied and developed, divorced from any concern over value. Welsby's work makes it possible to envisage a different kind of relationship between science and art, in which observation is separated from surveillance and technology from domination. The late development of landscape art means that its particular history may only now be really beginning, as it enters a new post-painterly phase." — Peter Wollen
1974, 16mm, color/so, 20m, $30

Stream Line

This film was made on Mount Kinderscout in Derbyshire, England. It is a continuous, "real time" tracking shot of a stream bed. The length of the track was ten yards. The

camera was suspended in a motorized carriage running on steel cables three feet above the water surface. The camera pointed vertically downwards recording the contours of the stream bed and the flow of water along its course. The sound of the water was recorded synchronously from the moving carriage.

The "drama" in this film comes from the topography of the stream and not from the camera motion or from the editing. Throughout the unedited length of the film, the camera tracks along a straight line at an absolutely regular speed. In contrast the stream runs fast and slow, cascading over boulders and swirling turbulently from left to right.

... I think of the straight line formed by the tracking device as a metaphor for technology ... used [in this model] as a means to articulate the complexity of nature. ...When the film is projected the viewer becomes aware of this line through the passing of time; in STREAM LINE space is represented through duration.

1976, 16mm, color/so, 8m, $25

Sky Light

An idyllic river flows through a forest, flashes of light and colour threaten to erase the image, bursts of short wave radio and static invade the tranquility of the natural sound.

The camera searches amongst the craggy rocks and ruined buildings of a bleak and windswept snowscape, a Geiger counter chatters ominously in the background.

The sky is overcast at first but gradually clears to reveal a sky of unnatural cobalt blue ....

Made in three sections, the film resembles a search for meaning amongst a plethora of electronic, chemical and mechanistic information. SKY LIGHT was made in response to some very strong feelings experienced at the time of the Chernobyl disaster in 1986.

1988, 16mm, color/so, 26m, $50

Drift

Location: Vancouver, Canada

The overall feel of DRIFT is sombre and mysterious; a study of winter light falling on the surface of water, metal and cloud. The dominant colour is grey; grey infused with a multitude of ocean blues and greens. There is little land in this film and very few landmarks from which to navigate from one space to the next. The picture plane is in continuous motion like the ocean which, on the surface at lest, is the subject of DRIFT.

1995, 16mm, color/so, 17m, $40

Doug Wendt

Up and Atom

Part of the TRILDOGY. Music by Fletcher Henderson.

"A short, quick, neat and amusing opener (for 'underground' film programs) that will start the audience off in a good mood and clear you immediately of the suspicion of being arty. You won't go wrong with this one." — *Journal of Popular Film*

An hilarious and somewhat erotic illustration of staying power, starring Gypsy Rose (the Wire-haired Pointing Griffon), "That poor mutt with the peanut butter in her teeth." — *Filmmakers Newsletter*

"Begun in 1972 with the 6th Annual Kenyon (Ohio) Film Festival, awarded for merit, and an understanding of the basic rudiments and essential mystery required for artistic expression in the medium of film. This award goes to the winner with the understanding that it not only appeals to the sophisticate, but also to the plebian and the vulgar: 'This is the ultimate fact which we so quickly reach on this, as on every topic, the resolution of all into the ever-blessed One. Self-existence is the attribute of the Supreme Cause, and it constitutes the measure of good by the degree in which it enters into all lower forms.' — Ralph Waldo Emerson, *Self-Reliance*." — Brian Mark and Gregory Andorfer, Director of the Film Festival

1970, 16mm, color/so, 3m, $15

Time Offed

A strange and haunting vision of the catharsis involved in the work and leisure expenditure of an apparently nondistinct punch clock commoner, a human with its face masked in bandages. The cold urban landscape is pocked with such sinister everyday events that even the contents of the commoner's briefcase can only reinforce the veils within. Chock full of very special effects.

"I viewed many films while in San Francisco and was impressed with the creative excellence of a great many of them. Doug Wendt's most successful film, TIME OFFED, refers to the classic Claude Rains version of *The Invisible Man* while abstractly pursuing the isolation of man in surroundings of overwhelming indifference." — Bob Cowan, *Take One*

"Excellent and fantastic special effects!" — Arthur Knight

Awards: Ann Arbor Film Festival; First Place (experimental category), Humboldt Film Festival, 1973; SF Art Institute Film Festival, 1971.

Exhibition: Museum of Modern Art, NY, 1971; Sweet Virginia Film Festival; "Creature Features," KTVU-TV and KEMO-TV, SF.

1971, 16mm, b&w/so, 13m, $35

Metalodeon Trailer

An apocalyptic preview from *I Am the Barbecue* originally done for the short-lived Metalodeon film series in San Francisco with help and inspiration from Tom Heinz, Niney Stein, Binky Stancich, and Les Nickelettes.

Exhibition: Ann Arbor Film Festival

1972, 16mm, color/so, 3m, $15

Planned Obsolessons

A crowd of champagne-riddled art patrons witness and react to the unveiling of a fountain sculpted by Richard See and the filmmaker. The fountain collapsed the night this film premiered.

"A delightful film of adults seeming to be thrilled by a new 'toy.' Their praise was well spoken and their jovial mood seems prompted more by the drinks than the objective spectacle." — Pat McGraw

"The fountain and the hills behind were really beautiful. If the sound was supposed to be garbled, that's a cheap way to get a laugh off people. I don't know." — Leonard Joyce

"Unless your projector's sound flutters, this film is not garbled." — Doug Wendt

Awards: SF Art Institute Film Festival, 1972. Honorable Mention, Baltimore Film Festival; Honorable Mention, Marin County Fair Film Festival.

1972, 16mm, color/so, 6m, $18

Sasquatch Amongst Us

With Lou and Joel Wendt.

A close and intensive look at the strange phenomenon of the Bigfoot/Sasquatch "monsters," those large hair-covered nocturnal manlike beings that have been continually sighted throughout the vast wilderness areas of the Pacific Northwest from California to Alaska. Included are interviews with alleged eyewitnesses, detailed analysis of the evidence by scientific experts and heretofore unseen "actual footage of a Sasquatch." Though this film is not without a sense of humor, SASQUATCH AMONGST US attempts to raise several serious questions concerning mankind's

often elitist and threatening relationship with these amazing living legends.

I am convinced that the Sasquatch do exist. I have a hunch that they are an advanced form of primate related to Homo Sapiens that somehow managed to avoid a huge storm of cosmic radiation centuries ago, a torment so intense that it seared the fur off mankind's direct ancestors. Thus we developed a need for clothing that mushroomed over time into a full-scale preoccupation with the physical plane.

1973, 16mm, b&w/so, 48m, $75

MIDNIGHT TRAILER

Additional animation by Deeling Gregory.

A masterpiece of collage and kinestasis commissioned by Mike Getz for his Midnight Movie circuit that works wonders whether it's used to publicize Saturday midnight shows or not. Contains clips from *Reefer Madness*, *Everready Hardon*, *Popcorn* (with Jimi, Otis & Mick) and countless others.

1974, 16mm, color/so, 3m, $18

TRANSCRIBED TOXICOSIS

A result of my experience with a psychological test that became a futuristic self-portrait tapped from the confidential memory bank bowels of a Montana native now residing in San Francisco as a dancing shadow.

Exhibition: Ann Arbor Film Festival; Ultrafilm, Oakland Museum, 1975.

1974, 16mm, b&w/so, 6m, $18

STAID POOT

Part of the TRILDOGY. Music by Clyde McCoy.

The essence of the law against inertia featuring the command performance of Gypsy Rose. A companion piece to be shown with UP AND ATOM.

1975, 16mm, color/so, 3m, $15

EVEL AND THE SNAKE

The day that Dick was pardoned by Jerry, Evel attempted his great leap across the Snake River and You Are There.

1976, 16mm, color/si, 3m, $15

RON AMOK (DOG PARTY)

Part of the TRILDOGY. Music by Clyde McCoy.

An overview of six pooches interacting at an all-dog birthday party. A prizewinner in the 1977 Ann Arbor Film Festival that documents the lack of discipline possible when dogs establish a pecking order (shot in time-lapse so that the basic rhythms and patterns of the dogs' movements are more apparent).

1977, 16mm, color/so, 4m, $15

DUB FILM

Eye-sential images: latent, lingering, and off-screen.

"Three and a half minutes of visual and aural percussion, with the out-of-left-field comic coda of a spaceship that flies in a window and shaves a patch of hair off a man's face. The percussive style is achieved by reggae 'dub' music used for its alternating silences and sounds and a visual strobing of colors and letters on the screen." — Robert Di Matteo, *The San Francisco Bay Guardian*

"The Ann Arbor Festival provides a handsome and arresting catalogue. Doug Wendt's DUB FILM eschews narrative line in favor of light, color and image, handling movement as texture." — Calvin Ahlgren, *San Francisco Chronicle*

Award: Ann Arbor Film Festival; Infinite Forum Festival.

1980, 16mm, color/so, 3m, $15

Special Package:

TRILDOGY

Includes: UP & ATOM, STAID POOT and RON AMOK (DOG PARTY)

1978, 16mm, color/so, 10m, $35

STEVE WESTERLUND

CIRCLES OF CONFUSION

A brother's search for answers to a sibling's attempted suicide creates more questions than answers. Made with a grant from the Jerome Foundation.

1985, 16mm, color/so, 30m, $25

LIVING WITH NUCLEAR WASTE

LIVING WITH NUCLEAR WASTE is a parody of the 1950s educational films we all had to watch in elementary and high schools. The film follows the Samsons, a modern family from the suburbs, up to their summer cabin where it seems the local power company, Mega-Con, is building a nuclear waste disposal site. With the help of flashbacks, animation and of course the ever-present patriarchal narrator, we watch the family evaluate the whole situation and consider all the possibilities. In the end, the Samsons decide that there is money to be made from all the workers at the waste dump and that a little radiation leakage is not going to stop them from making it.

This project was supported in part by a grant from Film in the Cities with funds made available by the Jerome Foundation, the NEA and the American Film Institute.

1992, 16mm, color/so, 12m, $25

CHEL WHITE

Dreams are an important resource for my work, drawing from them on both aesthetic and narrative levels. I have lifted stories straight from my own dreams, as well as tried to carry over the look and feeling. Mystery, metaphor, and eroticism are significant areas of exploration, and for a long time, I've been drawn to examining the tension between modern industrial culture and the human condition — the ultimate search for meaning in the desolation of the technological age (see MACHINE SONG). But humor frequently plays an important role as well, sometimes with a whimsical spirit akin to Dada (see METAL DOGS OF INDIA).

Between the early 1980s and the early 1990s, my passion was for non-narrative, music-driven filmmaking. I created a series of films which have much the structure of music, particularly their use of repetition and rhythm. I think of these earlier works as "song films." All of the soundtracks in these films are short pieces of music and sound collage, of my own creation, intended to exist as equal partners with the imagery.

This pursuit of "song films" culminated in my 1991 film, CHOREOGRAPHY FOR COPY MACHINE (PHOTOCOPY CHA CHA). This film exemplifies the interaction music and image I had striven to achieve. Also in this film, I was able to explore an original animation technique, generating images solely by using the photographic capabilities of a photocopy machine. The Berlin International Film Festival described the film as "a swinging essay about physiognomy in the age of photo-mechanical reproduction."

Since the early 1990s, my interest has drifted towards narrative filmmaking. My 1997 film, LOVE AND OTHER DIFFICULTIES, is a hybrid of narrative fiction, personal documentary, and experimental animation.

My most recent film, DIRT, is only available on video. It can be purchased by itself or in a short film collection (see description below).

WET

Film and music by Chel White. Optical printing assistant: Sharon Sandusky; Production Assistant: Susan Navarre Chaney; Music Assistants: Dan Gediman and Sandy Hollis.

An examination of the purely sensual aspects of film, using color, light and motion to create a subtle visual experience, while drawing on possible metaphors between the subconscious and its universal symbol, the sea.

"Creates a poetic aura around the solitary figure of a swimming woman." — P.G. Springer, *Variety*

Award: NY Filmmakers' Exposition, 1986

Exhibition: Ann Arbor Film Festival, 1985; SF Art Institute Film Festival, 1985; Experimental Film Festival, Chicago, 1985.

1984, 16mm, color/so, 4.5m, $20

METAL DOGS OF INDIA

Film and music by Chel White.

An absurdist collage of quirky and colorful childlike drawings, animated directly onto the celluloid surface of the film in hundreds of tiny drawings. There are a few recurring themes, in the spirit of Dada, from industrial culture to the absurd.

"Lively, bouncy, and unpretentious." — Athens International Film Festival

Awards: CINE Golden Eagle, 1985; Golden Athena, Athens Int'l Film Festival, 1985; Silver Plaque, Chicago Int'l Film Festival, 1985; Sinking Creek Film & Video Festival, 1985; Humboldt Film Festival, 1985; Marin Film Festival, 1985; Ann Arbor Film Festival, 1985; SF Art Institute Film Festival, 1986; NY Filmmakers' Exposition, 1986.

1985, 16mm, color/so, 3.5m, $25

MACHINE SONG

Assistant Photographer: Susan Chaney

Presented in a stylized collage of photo-xerox animation, MACHINE SONG addresses the post-industrial human condition. Its images and sounds relate to both a fear and a fascination with mechanization, in a culture which has grown increasingly dependent on machines and technology.

"A judicious use of minimal images, repeated with assembly-line precision, evoking the grinding pressures of our increasingly mechanized lives." — Karen Cooper, New York Film Forum

Awards and Exhibition: Ann Arbor; Aspen; Athens Int'l; Big Muddy; Infermental, Japan; NY Filmmakers' Exposition; Northwest; Sinking Creek Film & Video Festival.

1987, 16mm, b&w&red/so, 3.5m, $25

Evan Knapp in "Dirt" a film by Chel White

FEveR DReaMS and LOveLY NightMAReS

a videotape collection of

SHORT FILMS BY CHEL WHITE

1991-1998

"Dirt" (1998) an obsessive ecological parable

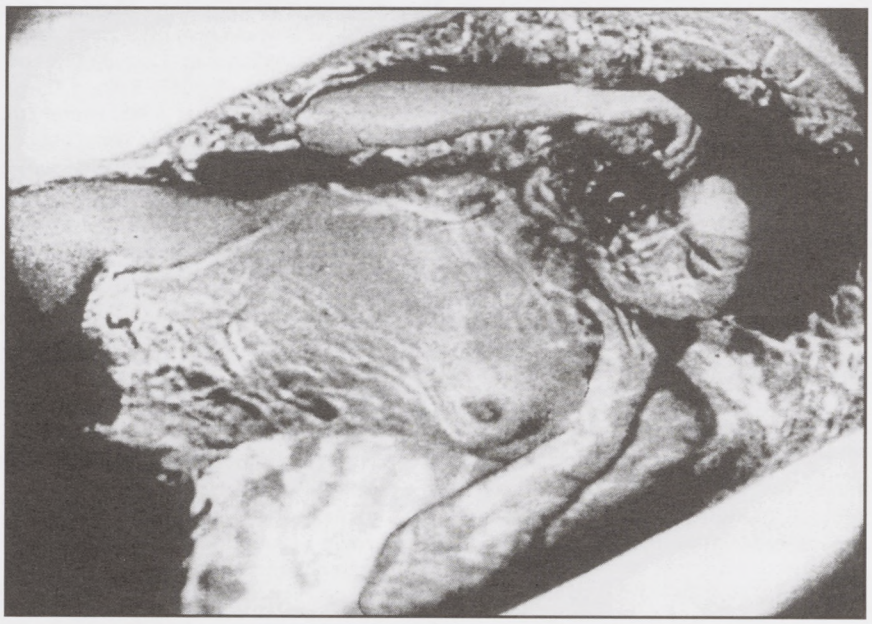
"Choreography for Copy Machine" (1991) a collage of xerox fetish

"Artifice" (1998) a study in abstraction and narrative

"Capital" (1996) a dark portrait of capitalism

"Love and Other Difficulties" (1997) a meditation on romantic love

Chel White - handbill



Love and Other Difficulties by Chel White

CHOREOGRAPHY FOR COPY MACHINE (PHOTOCOPY CHA CHA)

A bizarre mixture of the surreal, the sensual, the beautiful, and the absurd, all tied together in a fast-paced collage of humor and photocopy fetish.

All of the film's images were created solely by using the photographic capabilities of a photocopying machine to generate sequential pictures of hands, faces, and other body parts.

"Chel White's marvelous meditation on the joys of Xerox and Duke Ellington." — 1991 Seattle International Film Festival

"Takes a game we've all played with our hands, faces, and other body parts and raises it to the sublime." John Lewis, *Dallas Observer*

Awards and Exhibition: First Place, Animation, USA Film Festival, Dallas; First Place, Animation, Ann Arbor Film Festival; First Place, Animation, Marin Film and Video Expo; Silver Award, Houston Int'l Film Festival; Best Experimental Animation, Humboldt Film Festival.

1991, 16mm, color/so, 3.5m, $25

LOVE AND OTHER DIFFICULTIES

Written and directed by Chel White. Photography: Chel White and Susan Navarre Chaney; Editor: George Mitchell; Sound Design: Lance Limbocker and Drew Canulette; Script Consultant: Christine M. Toth.

"A beautifully shot meditation on the obsessive nature of romantic love that uses Patsy Cline's 'I Fall to Pieces' to good effect." — 1998 Johns Hopkins Film and Video Festival

Memories, loss, longing and addiction are all important elements, as the film unravels with a poetic and dream-like sensibility. LOVE AND OTHER DIFFICULTIES examines the classic associations made between music and memories, and the puzzling human desire to hold onto something, anything, when the memories are all that remain.

Funded in part by grants from the Western States Regional Media Arts Fellowship and the Oregon Arts Commission.

Award: Director's Award, Black Maria Film and Video Festival

Exhibition: Ann Arbor, Atlanta, Big Muddy, Humboldt and Johns Hopkins film festivals; Retina Experimental Film Festival, Hungary.

1997, 16mm, color/so, 8m, $30

DIRT

Produced and directed by Chel White. Written by Joe Frank. Edited by Michael Corrigan. Cinematography: Mark Eifert; Art Director: Malia Jensen; Noise: Daniel Menche; Sound Design: Drew Canulette; Principal Character: Evan Knapp; Narrator: Joe Frank.

Human obsessions can manifest themselves in many ways. In DIRT, the main character's obsession falls into the realm of the bizarre. The dark, expressionistic images create an allegory for individuality and self-sufficiency, in this off-beat ecological parable. DIRT is based on a story by syndicated National Public Radio personality Joe Frank. The film has a timeless quality to it. Its flickering black and white images feel at once pre-20th century and futuristic. Likewise, the film's soundtrack has a similar quality, blending ancient recordings with visceral sound design.

Exhibition: World Premiere, Cinema of Tomorrow, Montreal World Film Festival, 1998.

1998, VHS, b&w/so, 4m, $18 Home; $35 Other

Videotape compilations for sale:

FIVE FILMS BY CHEL WHITE

Includes: CHOREOGRAPHY FOR COPY MACHINE (PHOTOCOPY CHA CHA); METAL DOGS OF INDIA; OOH, AHHH; MACHINE SONG and WET

1984-1991, VHS, color/so, 20m, $25 Home; $45 Other

FEVER DREAMS AND LOVELY NIGHTMARES

Short films by Chel White, 1991-1998.

Includes: DIRT (1998) — an obsessive ecological parable; CHOREOGRAPHY FOR A COPY MACHINE (1991) — a collage of xerox fetish; ARTIFICE (1998) — a study in abstraction and narrative; CAPITAL (1996) — a dark portrait of capitalism; LOVE AND OTHER DIFFICULTIES (1997) — a meditation on romantic love.

1991-1998, VHS, b&w/color/so, 21m, $25 Home; $45 Other

DAVID LEE WHITE

I think that dreams best reveal the structure of the human mind.

I think films, like dreams, are formal structures created to grasp the essential nature of reality (whatever the hell that is!).

Exploring reality is the most important function of the mind. This is because exploring reality is essential to survival. Our imaginations help us speculate on the underlying form of the always changing and transforming universe (I don't really expect anyone to read this far into my artist's statement. If you do, you're very dry and intellectual ....)

My films are "art" films. I think art predated science and religion and gave us both of them. I believe science and religion have both proven to be failed attempts to explain things.

Only art does this, I feel.

I think that art first of all appreciates the value of miracles. It does not explain them. It does not falsely assign credit to god. It does not falsely claim all secrets will be revealed by science.

Art accepts, reveres and otherwise celebrates the miracle of existence.

My films try to do that.

MEET ME TONIGHT IN DREAMLAND

American pop heaven: lust, bountiful breasts, carnival screams, and military invasion.

This lavishly photographed optically printed film paints with carnival neon, experiments with sound and moves through a night full of promise, excitement and fear. Through the underworld of the inner mind it takes us out to darkness and back again but not to the place we started.

I don't know what more to say about this film. It came alive on its own and grew. It became something very curious and hard to complete ... one of those films that could expand endlessly. This is the best of my early work.

Award: Palo Alto Film Festival

Exhibition: Beaubourg Museum Art Center Opening, Paris, 1977.

1975, 16mm, color/so, 6.5m, $30

ELM STREET

The premiere of the president's assassination ballet, observed through various high-powered rifle scopes ....

This film made me ill when I first saw it, not because it is explicit but because it is not. It recalled to me so vividly my own sense of shock at the news of the John Kennedy assassination in 1963. ... In this film what really happened is left to the imagination.

The film recounts in slow motion the last few seconds of the president's life in an open air car on a Dallas street (Elm Street). As the optical printing lens moves in close, the film dissolves into strange images created by the film grain. We share the president's last few seconds in the back seat with him dissolving into dust and chaos.

This film should be seen with REPORT (the excellent film by Bruce Conner) for another view of that same horrendous event.

1976, 16mm, color/so, 8m, $30

LAUGHS

Cathode ray tubes conjure the ghosts of your favorite stars as they laugh at nothing ....

The television screen sparks and sizzles as their images are captured and splattered on my screen from thousands of miles away. They are laughing beyond alpha centauri by now, their perfect white teeth, their curled lips, their bobbing heads traveling the speed of light to amuse the future who won't understand them. As their laughter dissolves into silence, there is an uneasy feeling that you don't understand the joke. They seem to begin looking at each other wondering themselves what it was that made them laugh.

An interesting film shown at some film festival or other. I can't remember which one. Well, I can't be sure but this film is worth seeing.

1977, 16mm, color/so, 8m, $30

8

A detective drama starring eternity and various government agents.

Our main character is trying to smuggle the number eight out of the country and is being pursued by a woman with other ideas on her mind ... marriage, assassination, whatever trick of body or mind that might foil eternity.

Again, as in BLONDE PIANO, this film is an exploration of primal/racial images. Our main character pursues another man who is burned alive in a car. Why? There is an eternal struggle in the room of the mind ... and the man he sees burning in the car might be himself.

Filmed in black and white and utilizing art deco organ music, this film, inspired by surrealism and old Republic film serials, is an intriguing look into my most gentle nightmares. ... The number eight represents eternity, a woman's figure and eight million dollars.

Exhibition: SF Cinematheque, 1982; Bay Area Surrealism.

1980, 16mm, b&w/so, 6m, $30

BLONDE PIANO

A man in a radiation suit discovers objects for the end of the world on one last rare spring day. ... [A] story based on patterns of my unconscious mind, it explores isolation (teeth fall off the edge of the earth), Christmas (Santa Claus is handcuffed at an abandoned gas station and his shopping cart is discovered to be empty), and death.

The film's main character is sick (due to radiation poisoning). He makes his home in a swamp (redecorated to reflect his tastes, highlight the accomplishments of his life, and accentuate the objects he cares about most). He pursues the Blonde Piano (a piano but actually a woman I once loved), finds it being played by a fish and decides it is best to leave it (her) alone. Photographed in soft spring light, fields of dry grass and wildflowers, this film is a visual feast.

Exhibition: SF Cinematheque, 1982; Bay Area Surrealism, 1982; Quebec Television, 1982.

1981, 16mm, color/so, 5m, $30

FUN AT THE CLOWN SCHOOL

Comedy assassins break into the clown school on Easter Sunday and act out their funniest and most pathetic fantasies.

The three characters, Oatmeal, Da Da Dolly, and Captain Flip have fun and frolic through various nightmarish comedy routines. This experimental film was spontaneously photographed and laboriously edited. The narrator gives running commentary on the funny but unexplainable events that happen in the film. The characters don't know what may happen next as their imagination soars. A storm rages inside the school. Surgery is attempted on a cantaloupe. A dog appears and disappears in an elegant dance of mayhem, destruction, and chaos. A rather joyous sense of futility pervades ....

I find that people either hate this film or love it. Reaction is hard to predict. No one stands in the middle on this one. Larry Jordan has described it as "embarassing," not just mildly so but exceptionally! Find out for yourself ...

1978-1981, 16mm, color/so, 12m, $40

GOAT HEAVEN

A wonderful place you can never leave, an American heaven of cheap goods and empty dreams.

My love/hate affair with the carnival. Various scenes are described as War, Marriage, Vacation .... The images become icons, frozen in time, a captured temporary reality that is broken down every two weeks and moved to a new location leaving behind an empty parking lot. We see a two-headed cow. Children are held by clowns as they are shot at. There is a stuffed donkey and a machine that makes people scream. At the end we see heaven in glitter and god, who needs to be greased.

This film never ceases to tantalize. A favorite for many, it seems to capture something about the American life that is unexplainable.

"This film creates its own genre." — D. Stone

Exhibition: Sacramento Cable Television, 1987

1981, 16mm, color/so, 7m, $30

'S NO DANCE

Light, time, and the sun's melancholy observations.

Still scenes, almost photo-like, evolve into mysterious plays of light and wind. The gentle movements evoke a timeless quality. Images repeat as a man moves through a scene past endless rows of houses. A woman drops her packages falling but never reaching the ground. She opens a door but she must open it again. The man sits in a chair but cannot complete the act. A footprint evaporates in the light and the cycle repeats as life does not end.

This film is a discussion of how an instant can hold all time in it. If you've ever watched sunlight play across a sheet hung in the wind or watched sunlight streaming in a window, this film is for you. I worked on this film for five years ... my graduate film project for the Art Institute.

1976-1981, 16mm, color/so, 20m, $40

RED AFRICA

As molecules move in the room, our main character discovers he cannot have his cake and eat it too. This film has to do with Robert Fulton, who came to the Art Institute in 1981. I felt he was trying to have his cake and eat it too. This film is about that ....

Objects move about the room as Robert Fulton (played by me) watches it through sunglasses. Then at the end he tries to eat his cake wearing green rubber gloves.

What does the title have to do with the film? I'm not sure. The film is an interesting experiment with fast jump cuts, a film about visual transitions. ... This film was originally titled: ROBERT FULTON EATS HIS CAKE. I'm revealing this now because I want him to know he inspired the film. I would like him to see it ... so he can see what I've done with his cake.

1982, 16mm, color/so, 8m, $30

BLUE CHRISTMAS

"Strong images of war, Christmas, television and more form David White's BLUE CHRISTMAS. The film affects the viewer with its lingering shots of wintery landscapes, dismally decorated storefront windows and jarring scenes of war and other things." — Molly Delaney, *Film/Tape World*

Exhibition: Film Arts Festival, 1989

1989, 16mm, color/so, 12m, $40

JACALYN L. WHITE

CETOLOGY

Made with Doug Dunderdale.

"CETOLOGY is a strange and beautiful exploration of a psychic space — an interior world. The title refers to the study of whales, the sound track uses the haunting calls of the Right Whale. The film itself was shot in the Chicago subway and elevated systems. The editing generates shifting spaces and overlapping times, evoking the mythic realms of Jonah and the Whale, Orpheus and Hades, and Ahab's obsessive search." — Bill Judson, Carnegie Museum of Art

Awards: First Prize, Lakeside Film Festival, 1977; Best Cinematography, Palo Alto Film Festival, 1979; Second Prize, Union of Independent Colleges of Art Film Festival, 1978; Humboldt Film Festival, 1979; DeAnza Film Festival, 1979; Carnegie Museum of Art, Pittsburgh, 1978.

1977, 16mm, b&w/so, 12m, $18

FOOTSTEPS

The film juxtaposes three elements — a man, a girl, and footsteps — to create a filmic reality.

1977, 16mm, b&w/so, 3m, $5

RADIATION

Exploding orgasms or marching soldiers? The simplicity of the image leaves the door open for many interpretations.

1977, 16mm, b&w/so, 5m, $10

J.A.C.L.W. & S. PART I

1979, 16mm, b&w/si, 12m, $18

J.A.C.L.W. & S. PART II

The G's & I seemed destined to meet. Their long, purple tongues, sensual grace and meditative pace still captivate me. Even their first names, Jezebel, Amy, Cleo, Laura, Willie, and Spook, the first initial of each form my name, connect us and they dance for my camera. These films work better when shown as a series, and should be rented together, and shown in the sequence listed here.

1979, 16mm, color/so, 11m, $16

J.A.C.L.W. & S. PART III

1979, 16mm, b&w/si, 3m, $4

In Mother's Way

I tell my side of the mother-daughter story which has changed dramatically since my father's death. The emotion is raw, embarrassing and honest. The movie ends but, "I think it will go on."

Awards: First Prize, Toronto Super 8 Film Festival, 1982; Second Prize, SF Art Institute Film Festival, 1982.

1981, S8mm, color/so, 32m (24fps), $45

Last Gasp

A dusk-till-dawn document of the dying gasps of my beloved Kodak Supermatic 200.

1981, S8mm, color/so, 18m (24fps), $25

Badwater Next Right

The camera rides a turbulent wave across the inches and miles of an ancient lake that is Death Valley. By contrasting this vast valley's natural beauty with the monotonous sounds of shower water, the film makes a political statement — badwater next right.

Award: SF Art Institute Film Festival, 1983

1982, S8mm, color/so, 10m (24fps), $20

Waiting for X to Happen

"It seems I've spent most of my life waiting ... for X to happen." You can fill in the blank any way you like.

1984, S8mm, color/so, 6m (24fps), $10

In the Company of Women, Part 1: The Daughters

Five dynamic women have an intimate conversation. Shot in extreme close-up, the film gives insight into their world view and mine.

1985, S8mm, color/so, 10m (24fps), $15

In the Company of Women, Part 2: The Mothers

The mothers of the daughters filmed in PART 1 talk; men, marriage, and kids.

1986, S8mm, color/so, 15m (24fps), $25

If X, Then Why?

S8mm picture is 18 frames behind the sound. That reminds me of life.

1986, S8mm, color/so, 8m (24fps), $15

Joyce Wieland

1933

"The repeated images are such that they appear to be different every time; to be expanding. 1933 has a machine-mechanical-doll-rhythmic-like structure." — Robert Cowan, *Take One*

"1933. The year? The number? The title? Was it (the film) made then? It's a memory! (*i.e.,* a Film). No, it's many memories. It's so sad and funny: the departed, departing people, cars, street! It hurries, it's gone, it's back! It's the only glimpse we have but we can have it again. The film (of 1933?) was made in 1967. You find out, if you didn't already know, how naming tints pure vision." — Michael Snow

1967, 16mm, color/so, 4m, $6

Sailboat

This little sailboat film will sail right through your gate and into your heart.

"SAILBOAT has the simplicity of a child's drawing. A toy-like image of a sailboat sails, without interruption on the water, to the sound of roaring waves, which seem to underline the image to the point of exaggeration, somewhat in the way a child might draw a picture of water and write word-sounds on it to make it as emphatic as possible. ... Joyce Wieland makes a very special kind of film. The same sense of humor, tenderness and feeling for the more humble details of life that is present in her paintings and plastic constructions are given further dimensions in her films. There is somewhat of a sense of sadness and nostalgia in all her work ... a sense of lost innocence." — Robert Cowan, *Take One*

"The word SAILBOAT is supered over the entire film. It's an innocent static referent for the artist's assisting of passing sailboats. 1933 used naming in another way. This led to her discovery of new possibilities for subtitles, used extraordinarily in RAT LIFE and extended to an even more uncompromising use in the supered meter-like permutations of REASON OVER PASSION. A day at the Beach, at the Sea, at the Sky and at the Sailboats." — Michael Snow

1967, 16mm, color/so, 3m, $6

La Raison Avant la Passion

"Joyce Wieland's films are among the most endearing ever seen, making her point and sealing the issue in a womanly way without any concern for ragged edges. LA RAISON AVANT LA PASSION is a whirlwind view of Canada with an anti-dialectical premise." — Douglas Pringle, *ArtsCanada*

"REASON OVER PASSION, then, is Joyce Wieland's major film so far. With its many eccentricities, it is a glyph of her artistic personality; a lyric vision tempered by an aggressive form and a visionary patriotism mixed with ironic self parody. It is a film to be seen many times." — P. Adams Sitney, *Film Culture*

"This film is about the pain and joy of living in a very large space: in fact, in a continent. It is painful, because such an experience distends the mind, it seems too large for passionate reason to contain. It is joyous, because 'true patriot love,' a reasonable passion, can contain it, after all. But what is remarkable, for me, is that all its urgency is lucidly caught, bound as it were chemically, in the substance of film itself, requiring no exterior argument." — Hollis Frampton

1968-1969, 16mm, color/so, 80m, $90

Pierre Vallieres

A film about a Quebec revolutionary who spent three years in jail without trial. The film was made in April, 1972, when Pierre was working with workers, raising consciousness, in Mount Laurier, Quebec. He was then writing a book about Quebec, and he has written the book *White Niggers of America* about French Canadians.

"PIERRE VALLIERES is one of the most effective political films I've seen. I was helped, when looking at the film, by Joyce's concentration on the words, on the voice. She eliminated all visual distraction, including the speaker's face. It's the voice, the tone of the voice, and the meaning of what is said that comes through. The sincerity and truth of the voice comes through. Ms. Wieland displays in this film the maximum respect for what's being said in it. The purity of her approach, her formal choice, only increases the sharpness of the truth presented in the film.

"I look at this film also as a critique of most of the so-called political documentaries. ... Joyce Wieland concentrates on the speaker's voice, she presents Pierre Valliers' voice in close-up, so that nothing is hidden. And the truth of the voice, the sound of the voice, the nuances of the voice, its vibrations, its colors merge so totally with what is being said that no other images are needed to make the point." — Jonas Mekas, *The Village Voice*

Note: In French with English subtitles.
1972, 16mm, color/so, 32.5m, $40

SOLIDARITY

About a strike in which women are involved, but told in a very different way.
1973, 16mm, color/so, 11m, $15

MICHAEL WIESE

THE ELEMENTS

Co-maker: Steve Arnold

Cast: Brian Eaton, Yana Miles, Zaida, Lee Fuller.

"THE ELEMENTS depicts personifications of Earth, Air, Fire, and Water in metaphor. The bodies of each blending in movement. ... A visual climax. ... A combination of the filmmakers' and alchemists' arts. A silent film intensifies the sound in the images themselves.

"[T]he film's most outstanding quality is its rich delineation in terms of what can be called traditionally fine photographic technique." — Lenny Lipton, *Berkeley Barb*

Exhibition: SF Museum of Modern Art; Chicago Museum of Contemporary Art; SF Art Institute; Art Theatre Guild "Midnight" Showings (17 theaters); accompanying short film in the one-time showing of The Beatles' *Magical Mystery Tour* at the Straight Theatre, Haight Ashbury.
1968, 16mm, b&w/si, 8m, $8

EXTRAORDINARY POWERS

Professional track athletes Ben Jipcho (Kenya), Lee Evans, Brian Oldfield, and many others exchange notions of mind-body relationships with sports humanists George Leonard, Michael Murphy, and Will Schutz. Filmed during an International Track Association meet in Eugene, Oregon.

"We limit ourselves because we believe we are limited." — Will Schutz

Ideal for physical education departments, coaches, recreation centers, and humanistic and psychology groups interested in new ideas in sports.
16mm, color/so, 19m, $35

MESSAGES, MESSAGES

A vast tapestry exploring the phenomena of psychic life enters the mirrored corridors of a world resplendent with winged cloud creatures, insect women, underwater cities, gardens of lunar labyrinths, grottoes of transparent levitating bodies. MESSAGES, MESSAGES is an offering to the purity of the human spirit. One year in the making, it stars The Joseph, Liam O'Gallagher, ruth weiss, and a cast of fifty, with elaborate costumes and make-up, specially designed sets and lighting, with an original eight-track composition by William Spencer.
16mm, b&w/so, 30m, $35

LE ANN BARTOK WILCHUSKY

See Le Ann Bartok

DOROTHY WILEY

CABBAGE

I like to film ordinary things I do and see everyday because film makes it so easy to see the immense cosmic fearsomeness and beauty of everything. While watching film, I can abandon myself to the event. I don't find that so easy to do in the kitchen in the morning. I still don't understand that part.
1972, 16mm, color/so, 9m, $15

LETTERS

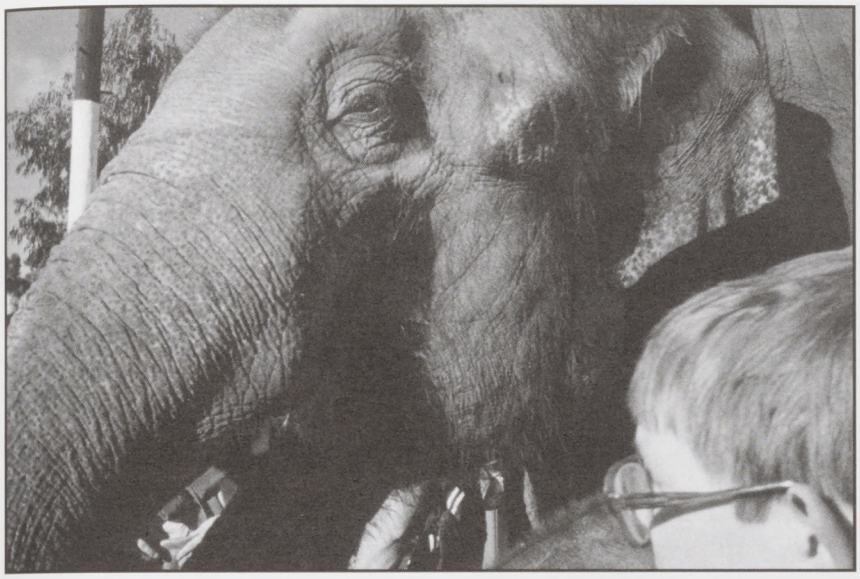
One day I was watching my son write a letter — making marks on paper, folding it, slipping it into another folded paper, putting a name on it, a little picture in the corner, sending it flying through the air. Every movement seemed so packed with love energy that I began to think of all letters as Valentines. I thought of all the incredible letters Wiley and I had received over the years so I filmed four of them — a letter from Judy, a letter from worms, a letter from bugs, and a letter from Ethan. Wiley and Bob and Diane Nelson whistled popular favorite classics for the soundtrack.
1972, 16mm, color/so, 11m, $15

THE WEENIE WORM OR THE FAT INNKEEPER

I first saw these creatures at the Bodega Bay Marine Biology Lab. I was amazed — I lived on this planet so long not knowing I was sharing it with weenie worms. They only live a few places in the world. Victor had been working with them for several years doing DNA experiments.
1972, 16mm, color/so, 11m, $15

ZANE FORBIDDEN

I love home movies.
1972, 16mm, b&w/color/so, 10m, $15



Zane Forbidden by Dorothy Wiley

MISS JESUS FRIES ON GRILL

"MISS JESUS FRIES ON GRILL is a mysterious striking evocation of pain and the short-circuiting sensations of living in this predicament of death. It is a short film and again the color is fine and sharp as a good paring knife.

"Beginning with a newspaper clipping, written in a remarkably detailed manner of a bizarre accident in which a Miss Jesus was killed when a car smashed into the cafe where she was eating. The impact threw her on the grill, heated to 500 degrees.

"Cut to close-up of a baby being bathed in sink, screaming in silence. Then music box tinkles, but it is being wound too fast and the melody careens about in an insane manner and loudly. A voice recounts the old parochial school chestnut about St. Laurence, the martyr who was killed by roasting, and his rejoinder to his killer, 'Turn me over. I think I'm done on this side.' The voice wonders if Miss Jesus knew the story. The image of the baby continues, bathing, nursing, falling asleep.

"It is impossible to convey the combination of counterpointing feelings this film arouses. Like all great art, it is mysterious in its working. Dorothy Wiley has such a clear but tender eye for life. Tender, not sentimental. MISS JESUS is a simply constructed, highly poetical film." — Mike Reynolds, *Berkeley Barb*

1973, 16mm, color/so, 12m, $15

THE BIRTH OF SETH ANDREW KINMONT

"The soundtrack was recorded separately and then put into position with the image. It covers the last hours before Seth was born. For the most part the camera remains on Vicki in her bed surrounded by her husband, sculptor Bob Kinmont, her children, the midwife, the doctor, and Bob's mother who holds the mirror so Vicki can see. Occasionally the camera looks out the window to the mountains and yard outside with a horse and neighbor children moving about.

"The vision is straightforward, no lyrical asides excepting the nature outside the window. The beauty and wonder arise from the situation and the people themselves going about this timeless procedure. As Seth's head begins crowning the telephone rings, Vicki's daughter answers and says it's for Vicki. Vicki says, 'Ask her to call back later.'

"There are a lot of birth films, but just a few reach the essence of the matter and manage to get it down on the emulsion. Wiley's vision is such that she never interferes with the inherent power of the situation. She is content to See." — Michael Reynolds, *Berkeley Barb*

1977, 16mm, color/so, 27m, $30

Note: For additional listings, see Gunvor Nelson.

TIMOLEON WILKINS

"Timoleon Wilkins' classicist avant-garde cinema is an anomaly within contemporary film practice. Using a plethora of techniques derived from (but not limited by) the works of Brakhage, Anger, Conner, Baillie, Schofill, and his beloved Will Hindle, Wilkins has fashioned a mytho-poetic vision of his own resolutely in the American grain. His stunning Kodachrome imagery (deep, deep reds and blues), redolent of home-movies, educational films, the specter of Hollywood, arcane Americana — frames a world of memory and experience: the breathtaking Colorado mountains of his childhood and the neon-swathed streets of his adopted home of San Francisco.

"Wilkins' major theme is the very American nostalgia for an innocence of long-ago childhood typical of the best products of our Puritan ethos. His vision is one too aware of the impossibility of fulfillment of this yearning and is therefore laced with a delicate irony. His work flirts with incoherence, yet this is due to the fragmentary nature of modern consciousness and the contemporary social world which, in a fashion willfully naïve, he attempts to process in a world-view mystic, social, aesthetical. He redeems this incoherence by the sheer beauty of his vision, a vision which sees beauty in all, and projects a consuming beauty into places where it would perhaps be thought untenable. In this manner he finds transcendence.

"Eschewing issues of contemporary frivolity, Wilkins has grounded his work in the central concerns of experimental cinema's most productive phase: the development in cinematic terms of Romantic imagination and passion." — Brecht Andersch

NIGHT ROSE

A chalky white-on-sepia portrait of my home town, Denver, Colorado, set in a rose garden and Greek-inspired "pavilion" in Cheesman park. Night mixes with day in a dance of street lights, desolate-looking apartment buildings, plants that reach upwards toward the sky.

1992, 16mm, color/si, 4m, $12

BELOW ANGEL WORLD

The mountainous horizon gives way to neon auto reflections. An urban window encased by trees dissolves into an approaching engine's rattle. Rushing water is the prelude to a dark city and bloody rain on its pavements. Arteries are thoroughfares pulsing into a blanket

Chinatown Sketch by Timoleon Wilkins

of cloudless sunset. Angel songs play a bittersweet backwards torch song to an unnamed "him." Out of radio noise and electric light a flashing porn palace marquee reveals the Angels' hiding place inside — the secret of this "garden of Eden" barred from entry. Psycho-sexual fire is fed by snake bite and then "put out" by ever-present fire engines ... the question finally asked by pursuer and elusive pursued alike: "Is that all there is to love ...?" Shot on Kodachrome.
1993, 16mm, color/so, 11m, $26

TREE

A found-footage film-poem dealing with environmental issues. Edited with both image and corresponding original optical track. In elegiac Kodachrome color. (Special thanks to Bruce Conner, whose splicer was lent for "surgery" after a near-fatal encounter with an Elmo.)
1994, 16mm, color/so, 4m, $15

BLUE SUN WESTERN

Combines a wide range of source material (hand-painted film, Kodachrome, found home movie footage, negative-positive manipulation) with some of the audiovisual trademarks of western movies .... Depicts the joy and terror of being alone in the wilderness. Portrays human beings dancing on the graves of their oppressors. Shows that history is most close and most fathomable as we near the end of the century.
1995, 16mm, color/so, 9m, $29

GAY PRIDE[4]

San Francisco Gay Pride Parade 1993 as seen exponentially: four screens of unslit Regular 8 multiplied by four image variations of the same 25 ft. roll. At silent speed, it's a critique of gay culture; at sound speed it becomes abstract and rhythmical.
1995, 16mm, color/si (16 or 24fps), 4m, $20

MM

The recovery of film lab detritus inspired this contemplation of the personal and cinematic past and future. Somber and farcical in tone. MM follows an imagistic stream-of-consciousness back to the imagined (and real) circumstances of my birth. Elements ranging from the use of archetypal mother-images and western perceptions of the third-world to scratching on the film itself are woven into lyrical cohesion by means of subtle color montage and dramatic music-play. The symbolic vehicle of this journey is the airplane: within it a voyage of the spirit begins over war-strewn jungles and after a flight of discovery, ends at the precipice of an unknown future. Film-maker Bruce Conner appears briefly in the role of mystic pilot of this journey and the film is, in part, an homage to his work.

Award: Best Northern California Film, Humboldt Int'l Film Festival, 1998

Exhibition: SF Int'l Film Festival, 1997; Ann Arbor Film Festival, 1998.
1996, 16mm, color/so, 8m, $25

CHINATOWN SKETCH

Chinatown, San Francisco: filmed late 1996 through early 1997. A departure from previous works, this film is a verité documentary in the vein of the city symphonies. Photographed in high color saturation and deep shadow, a continuum of in-camera dissolves presents a series of vignettes which shift cyclically between daily street activity, architecture, curios, and occasional abstractness. The film is a sketch in the sense of its minimal pre-planning and post-editing. It conveys the tension between my desire to create an empathetic vision of humanity and my painful isolation from it, by virtue of both the camera and the culture.
1998, 16mm, color/si, 17m, $45

LAKE OF THE SPIRITS

The scene is a visit to Pyramid Lake, western Nevada, early summer, with a good friend. Somewhat less concerned with myths of the old west than its predecessor, BLUE SUN WESTERN, this film paints a portrait of a mystic and beautiful landscape — itself a living character of the pre-historic west. In this locale the sun's light is both emitted from, and reflected by blue-black depths: coral-like rock formations provide the backdrop for a shadow-play of vibrations extending beyond the lake's ancient basin. Outside of time, these ripples echo through neon boulevards of present day, an 1800s-era cemetery, and back again — always in the formidable presence of the pyramid. On the soundtrack, a ghostly chorus rises and gives way to a ballad for a cowboy bandit — an extension of shared romantic hope.

"The most successful metaphoric envisionment of the desert that I've seen in many years." — Stan Brakhage
1998, 16mm, color/so, 7m, $25

MARK WILSON

TENSILE

This is a distillation of an entire series of very short independently recorded pieces down to ten that are organized as a film designed to push the tensile strength of a structure that can exist simultaneously as a whole work yet retain the individual qualities of each piece. TENSILE is both a deeply personal film and a coolly distant observation of ordinary, everyday landscapes and objects in San Francisco. Color and rhythms created by varying intensities of exposure are used to give this silent film a visual musicality.

Motion Studies by Mark Wilson

Exhibition: SF Cinematheque; X-Films Chicago.
1994, 16mm, color/si, 5m (24fps), $20

MOTION STUDIES: NINETY FIVE

This film was made in 1995 when many film institutions and organizations were celebrating the (so-called) centennial of cinema. It is a gentle subversion of the pre-1895 work of Muybridge and of Marey. Instead of fragmenting a continuous movement into multiple photographic images representing phases of action, here the movement itself is fragmented and then recorded frame by frame using time exposures and reconstructed into a continuous movement when projected. MOTION STUDIES: NINETY-FIVE consists of Studies No.'s 3 and 2 — with Jennifer Nelson and No. 5 — made with Eduardo Morell. These experiments are the basis of an extended work simply titled *Motion Studies*.

Exhibition: Robert Beck Memorial Cinema, NYC
1995, 16mm, b&w/si, 4m (18fps), $20

BRUCE WOOD

LATEX SKY

An expressionistic film using qualities of light and mass to create personal rhythms. LATEX SKY is a reaction to the depths of dreaming.

"... personal visual insistence, characterized by a concentrated exploration of the film medium itself ... formalized spatial definitions of black and white; its effect as texture, velocity, massing, grain, tonality ... set off a unique aspect of temporal duration and image-persistence." — Carolee Schneemann, Douglass College Film Festival

Award: Douglass College Film Festival, Rutgers University, 1975

Exhibition: Ann Arbor Film Festival, 1975; Kenyon Film Festival, 1975; Athens Int'l Film Festival, 1975.
1974, 16mm, b&w/si, 8m, $10

RIVER OF STARS

RIVER OF STARS presents the viewer with an enormous amount of high energy input. As in the fleeting glimpses of a dream, it surges forward with intense VISUALNESS, pausing only to give brief significance to punctuating images. The resulting visual flow is precise and dynamic, ending in a struggle of visionary diffuseness and literal identification.
1975, 16mm, b&w/si, 10m, $15

ARCTIC DESIRE

Abstract geometric forms yield to lavish undulating surfaces. The illusion of depth becomes reversed as the images seem to move into the viewer's space as though touchable.
1976, 16mm, b&w/si, 8m, $15

EDGE FORCES

EDGE FORCES is an abstract collage of rapid nebulous forms and calligraphic lines. The frame is used as a "canvas" for thousands of fleeting images that try to expand beyond its confines. Viewers are compelled either to comprehend the dynamic flow of the images, or to make free subjective associations with them.
1977, 16mm, b&w/si, 11m, $20

BETWEEN GLANCES

A beautiful abstract collage.

"BETWEEN GLANCES ... plays with the illusion of depth, with interactions between apparent upper and lower planes. Strong blacks and whites bound the range of grays they encompass, while, periodically, black and white stills devoid of gray tones and of motion demarcate the film's progress." — B. Ruby Rich

First shown at the Third International Avant-Garde Film Festival, in London, 1979.
1979, 16mm, b&w/si, 14m, $25

CHARLES WRIGHT

SURPRISED

An abstract hand-drawn cartoon set to original music. No shape, line, edge surface or background can be taken for granted for very long before turning out to be something else.
1973, 16mm, color/so, 4.5m, $9

SORTED DETAILS

Shared shape, color or movement links each of these varied fragments of urban landscape with the next. Each sight has its own naturalistic ambient sound, as the film yanks you from spot to spot and moment to moment.

"One is repeatedly surprised and delighted watching Wright's films, the world is constantly being discovered, its secret harmony is perpetually revealed." — Marjorie Keller, *Idiolects* #8

"In a particularly beautiful passage, the film flows from an iridescent fragment to a dominant red, then to pink, back to red, then from blue striations to pink-tinted smoke to pink-tinted smoke, to a dusty hubcap on a tan car and, finally, to a man polishing a blue car. Wright introduces human presence very subtly: occasionally on the soundtrack in the form of voices, or with a mannequin or shadows, or with media figures on television. Although primarily a visual work, SORTED DETAILS is a very tactile film. Wright makes his vision palpable." — Janis Crystal Lipzin, *Artweek*
1980, 16mm, color/so, 13m, $25

CABLE CAR MELODY

You will look down Hyde Street and see San Francisco Bay in the background. In the foreground a cable car will move across the surface of the screen, while almost everything else will change, from shot to shot, to create a melody.
1986, 16mm, color/so, 26m, $50

MINSU YANG

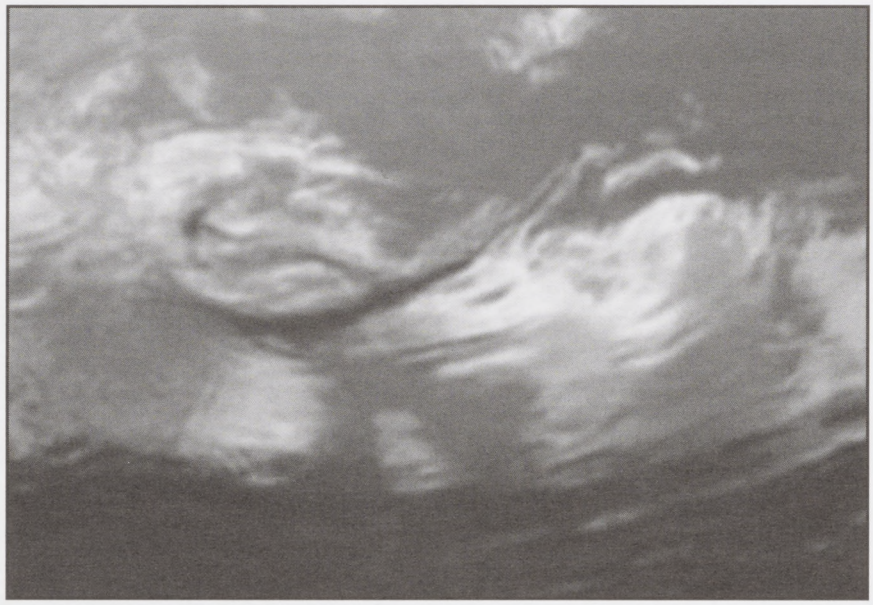
REMEMBRANCE/TIME ...

Full of stillness, stride of time, solitary wave ...
In the scattered air in the sky.
Memories, still gently shade away
before the unsayable ...
Come and go.

The film transforms a familiar scene of bay view into a lyrical and dream-like memory land. The subtle rhythmic momentum in which the specific and segmented focal point moves to reveal the greater entirety allures the viewer to fall under its visual trance. The gradual stepping away from a threshold point parallels the flowing of time, as if one has slipped into the past, which then flows into the present moment. In this sense, this film creates a mood of nostalgic remembrance without specifying the source or nature of the nostalgia.

Exhibition: 21st Big Muddy Film Festival, 1999; 15th Int'l Hamburg Short Film Festival, 1999; 14th LA Asian Pacific Film and Video Festival, 1999; Second Revelation Independent Film Festival, Adelaide/Perth, Australia, 1999; Yerba Buena Center for the Arts, SF, 1999; Eighth Florida Film Festival, Maitland, FL, 1999.

1998, 16mm, color/so, 12m, $30



Riverglass by Andrej Zdravič

ANDREJ ZDRAVIČ

Andrej Zdravič (1952), received his education in Ljubljana, Algiers and the USA. He began filmmaking in 1973, inspired by music, and studied film and sound at State University of New York/Buffalo (MA, 1980). He has created over 27 independent films and soundtracks which were featured in more than 100 one-man shows in the USA and Europe and retrospectives at the Anthology Film Archives, New York and Centre Pompidou, Paris. He established a video department at the Exploratorium — Museum of Science and Art in San Francisco and authored an original video installation concept *Time Horizon*, a permanent exhibit in several museums and featured at World EXPO '98 in Lisbon. Currently, he is working on a new installation — *Ocean Lava* — for the Venice Biennial '99.

Zdravič is the recipient of several grants and awards — NEA, CAPS (USA), Film Fund and the Prešeren Fund (Slovenia) and has lectured on filmmaking at various US universities. He works and lives in the USA and Slovenia.

WATERBED

One of my earliest films, WATERBED, shot on the Niagara River rapids, holds the basic premise of all my endeavors: to infuse the viewer with a life force, a shot of energy that would enter the bones and whirl up the spirits!

"[WATERBED] has sensuous, richly interpreted images of water rhythmically integrated." — *Buffalo Evening News*

1974, 16mm, color/so, 5.5m, $30

PHENIX

Filmed at the Ljubljana Clinical Center, Yugoslavia.

PHENIX is dedicated to my father Franjo, a plastic surgeon and holistic healer, because through him a new world of beauty and meaning opened up for me.

"I have never seen any of Zdravič's work before, but what I saw last Wednesday left me so intrigued that I am anxiously looking forward to seeing more of his work. I saw part of his surgery room film, shot in Yugoslavia; it has an extraordinary visual and emotional power." — Jonas Mekas, Anthology Film Archives

"As its title suggests, PHENIX expresses a commitment to life, to a reborn physicality. Zdravič engages the viewer of PHENIX in a transcendent journey from the physical to the metaphysical, from the horrific to the sublime." — Bruce Jenkins, Media Study, Buffalo

1975, 16mm, color/magnetic sound, 14m, $75

BREATH

"BREATH consists of nothing more than shots of a newspaper blowing in the wind of empty New York streets. But Zdravič doesn't treat this subject with the wispy lyricism of Brakhage or Marie Menken. The newpaper is just a newspaper — a 'found object' à la Duchamp. The soundtrack, as in all Zdravič 's films, was recorded on the spot — its on/off click as each shot is taken making for *musique concrete* accompaniment." — David Ehrenstein, *Los Angeles Herald Examiner*

"What is most striking about Zdravič's work right now is a vivid sense of how the frame of the screen traps — and thus compresses and heightens — the energy of movement." — Amy Taubin, *The Soho Weekly News*

1976, 16mm, b&w/so, 8m, $40

CARBON ARC

The sound was recorded by Rob Yeo and mixed by Andrej Zdravič.

CARBON ARC is a document of a light sculpture performed in Buffalo, NY (June 1975) by Joe Panone. Three powerful carbon arc beams shoot into the night sky, smoke from the power generators mingles with moths in a frantic dance. Here and there, a person's face emerges from the dark.

1976, 16mm, b&w/so, 9m, $40

SUNHOPSOON

SUNHOPSOON was the name of a now-defunct vegetable store in New York's Chinatown. The rhythm of the words fit perfectly with my film.

SUNHOPSOON originates from having seen, one fine afternoon, light magically flickering on trees and bushes, realizing only later that this dance was being created by a passing freight train. I spent five months waiting and searching along the tracks for it to happen again. Persistence and activity generated the form of the film. The soundtrack is a collage of train rhythms and squeaks, but we never see the train itself.

1976, 16mm, color/so, 8m, $45

VIA SOUND

VIA SOUND is a string of vignettes from a trip to Italy and Yugoslavia. As the title implies, this film should be seen through listening. The Super 8 medium offered the exciting possibility of editing in-camera both sound and images simultaneously.

"There is a simple unpretentiousness here — a rarity in avant-garde — winning in its obviousness. With incredibly supple Super 8 sound equipment, Zdravič has found in the everyday world images of ravishing beauty that Kubrick, for all his Zeiss lenses and steadicams, can't match.

"Zdravič emerges as a talent of major proportions, and the form he has chosen to work in is once and for all snatched from its lowly 'home-movie' context. Zdravič shows that it can be a vital means of cinematic expression if intelligently used." — David Ehrenstein, *Los Angeles Herald Examiner*

Exhibition: 20 years of American 8mm and S8 films Retrospective, Anthology Film Archives, 1981

1978, S8mm, color/so, 24m, $50

DOM

DOM, meaning home in my native Slovenian, is my second direct-sound film, and is an amalgam of situations I have lived at various times — different rooms, buildings .... Through many moves I came to realize that "home" does not exist out there, but it is something we carry within ourselves.

Contains dramatic footage of a Broadway (NYC) building covered in icicles with ravaging fire inside the windows.

"DOM is an investigation of old buildings discovering visual wonders amid decay, with the added fillip of a sense of horror. We see no people, but Zdravič makes us sense presences. He has a keen feel for the uncanny — what French master director George Franju calls the *insolite*. Curious as it might seem, DOM is as unsettling as anything by Jacques Tourneur or Nicolas Roeg." — David Ehrenstein, *Los Angeles Herald Examiner*

1979, S8mm, color/so, 20m, $40

ZDRAVIČ

VENEZIA

I sailed into Venezia on a rainy October day ... empty of people and mysterious, with water lapping at its doorsteps.

I have composed the soundtrack with sounds recorded in Venezia, and in San Francisco at the site of the *Wave Organ* — an acoustical sculpture built by Peter Richards.

"VENEZIA is a short film that reveals the limpid watery city and canals of Venice. Zdravič has an eye for the city's slimy green decay as a metaphor of metaphysical decadence." — Linda Gross, *The Los Angeles Times*

1981, 16mm, color/so, 7m, $40

VESUVIO

A diary from a visit to Mount Vesuvius and the surrounding volcanic terrain of the Naples Bay. Some of the themes, steaming rocks, bubbling hot springs were developed later in RESTLESS.

"Quietly steaming, one feels the awesome underground forces within this slumbering giant." — Carmen Vigil, San Francisco Cinematheque

1981, 16mm, color/si, 10m, $30

VSI SVETI (ALL SAINTS)

Filmed in the cemetery of Ljubljana, Yugoslavia, on November 1st — All Saint's Day, when the living pay tribute to the dead by striking a candle and observing a moment of silence.

"VSI SVETI is incandescently beautiful. The lights sparkling at the graveyard ceremony appear to be millions of burnished stars evoking the magic and mystery of ceremonies throughout the ages. The film's serenity provides its own comfort for the souls of the living as well as for their dead." — Linda Gross, *The Los Angeles Times*

1981, 16mm, color/si, 5m, $30

ANASTOMOSIS

ANASTOMOSIS is a film about the human hand, as a magnificent instrument which not only assists us in everyday life, but also essentially determines our careers, our play, and our relation to the world.

ANASTOMOSIS weaves the lives of five people and the delicate reconstructive work of the microsurgeon into an accessible, aesthetically pleasing and slightly humorous experience.

"Like those paintings which record major events in the history of medicine, Andrej Zdravič's ANASTOMOSIS also celebrates an intervention. Here we see imagination reconstitute nature through technology. The process is complicated: cruel yet caring, beautiful and grotesque. The result — a hand, let us say, whose missing thumb is now a toe — is at one and the same time magnificent in its recovered grace and monstrous in its form. Looking at such an image, we must question all 'natural' sentiment and aesthetic givens, for Zdravič's film has shown us the deeper beauties of imperfection." — Dick Blau, University of Wisconsin, Milwaukee

1982, 16mm, color/so, 57m, $175
VHS Sale: $75 Home; $125 Other

KRES

Kres is a sparkling film of a fire that my father built on the river bank of Soča in Yugoslavia some years ago. It is an intimate film, celebrating our reunion and the magic of the fire. The flames are dancing in the night and radiant faces glow around them. A moment of joy and peace. The song is woven with natural sounds and a digital sample of my voice.

1986, 16mm, color/so, 5.5m, $40

AIRBORNE

AIRBORNE is an energetic journey set in the cockpit of the MD-82 jet airliner. It is a distillation of some 70 flights (120 hours) with my friend Captain Ipavec who flies for Adria Airways, a Ljubljana-based airline. The axis of the film is the relationship between the outside world — Yugoslavia and Western Europe — as framed by the cockpit windows, and the complex digital instrumentation that assists the aircraft guidance.

The film takes the viewer through swift changes in flight and swishes through many weather conditions — wintery nights, blue heights, fog, rain and storm. ... The approaching landing strips at night reveal mysterious lights and configurations reminiscent of the cross. The soundtrack is an integral part of the visual rhythm and consists of electronically processed cockpit signals, pilot communications and such.

1987, 16mm, color/so, 10m, $40

RESTLESS

Iceland, where this film was shot in 1985, is in a state of continuing creation which manifests itself in hot springs, steam eruptions and geysers. It is a magical land of vast expanses, strange rock formations, countless rivers, cascades and glaciers. Its skies are laden with moisture and its Northern latitude accounts for seemingly endless (spring) days marked by eerie twilights. This windswept and desolate earth paradoxically vents great heat and energy from its inner core. RESTLESS evokes some of the power of this young Earth.

1987, 16mm, color/so, 12m, $45

OCEAN BEAT

OCEAN BEAT is a vehicle for a personal exploration of the oceanic realm, of the music and philosophy that arise from the protagonism of ocean and coast, ocean and living organisms — plants, animals and man.

Unburdened by the spoken word, the elemental power of OCEAN BEAT takes the viewer back to the boundless reaches of the inner world, a world of intuition and cellular intelligence. ... Filmed from 1980 to 1990 on California's Northern and Central coasts, in Alaska's Glacier Bay and on Hawaii's Volcanoes National Park.

"Zdravič 's feature-length OCEAN BEAT fairly seethes with the intensity of his feelings. ... It takes up Zdravič 's ongoing fascination with the ocean as subject, both *sui generis* and as an unfettered metaphoric vehicle of artistic exploration. ... No one mood dominates, no one part of the landscape; there is no overall 'message,' but the power and variety of the sea itself, as a kind of conduit for the spirit's own workings." — Calvin Ahlgren, *San Francisco Chronicle*

"Zdravič , of course, has a poetic soul ... where there is no room for the so-called documentary style which tries to describe nature and its metamorphoses." — Bojan Stih, *The Miraculous Games of Nature*, Dnevnik, Ljubljana

1990, 16mm, color/so, 60m, $175

RIVERGLASS: A RIVER BALLET IN FOUR SEASONS

Production, script, camera, editing, sound recording and composition by Andrej Zdravič.

Through the liquid lens of crystalline water we perceive, perhaps for the first time, the magical underwater world of turquoise volumes, flying bubbles, pulsating sun membranes, dancing stones .... Four years in the making, RIVERGLASS is not a documentary about the river Soča. It is a poetic river ballet to the music of natural sounds.

RIVERGLASS is the result of the author's everlasting fascination with the forces of movement in nature that contain universal principles of life and a great potential for a *new, different* kind of narrative cinema.

Soča flows in the Julian Alps, Slovenia. The author devised a special tool to capture the river from unique, as yet unseen perspectives.

Awards: Preseren Fund Award, Slovenia, 1999; Grand Prix, Third Int'l Festival of New Film & Video, Split '98; Best Art Video, First Slovenian Film Festival, 1998.

Note: Contains some material used in Secrets of Soča — Time Horizon *installation. — A.Z.*
1997, VHS, color/so, 41m, $70 Home; $325 Other

Videotape compilations for sale:

FOUR EARLY FILMS

Includes: WATERBED, BREATH, SUNHOP-SOON and VENEZIA

See film descriptions above.
1974-1981, VHS, b&w/color/so, 29m, $50 Home; $100 Other

ELEMENTAL ENERGIES: THREE FILMS

Includes: AIRBORNE, KRES and RESTLESS

See film descriptions above.

We are living in a very special time. We are becoming aware that our beautiful planet is a living sensitive organism in which all is interconnected. The movements of air, fire, water ... all speak of the same basic energies which permeate the cells of our very bodies — the great wisdom of nature. My films exist outside of trends. They aim to awaken a renewed sense of who we are and what our actions ought to be in our troubled world.
1987, VHS, color/so, 12m, $50 Home; $100 Other

ART ZIPPERER

SOMETHING BLUE

A psychodrama of anticipation on a hot summer night.

"A beautiful film." — Mary Jane Coleman, Sinking Creek Film & Video Festival

Awards and Exhibition: Judges Award, Sinking Creek Film & Video Festival; Images: USA; Scottsdale Center for the Arts.
1974, 16mm, color/so, 6m, $20

FOR ALICE SPEIR

A daydream/recollection of my grandmother and her life from 1899 to her death. Through photographs, the film follows the evolution of a family.
1975, 16mm, b&w/so, 6.5m, $20

BREATH

A weirdly humorous birth film with leaden symbolism, flying eggs, and a churchfull of soaring helium balloons. Heavy effects toy with several genres.

"... BREATH ... a stunning experimental film." — *Miami Herald*

Awards: Academy of Motion Picture Arts and Sciences Student Film Awards; Southeastern Regional Winner, Nomination for Academy Jury Award; South Carolina Arts Commission First Conference on Southern Independent Filmmaking; Festival Highlights Reel (Balloon Sequence) Ann Arbor Film Festival and Tour.

Exhibition: Bellevue Film Festival; Humboldt State Film Festival.
1976, 16mm, color/so, 5.5m, $20

SOFTWARE

A meditative study of the human hand. Coupled with our intelligence it serves as the genesis of success as a species and the ability to destroy ourselves.

"SOFTWARE departs from a familiar subject, *i.e.*, parts of a human body, and proceeds through a process of defamiliarization. The use of the cinematic convention of the close-up elaborates on the Formalists' notion that the strength of cinema as art is based in part on a pictorial forming of details and on a disordering which cannot be predicted." — Janis Crystal Lipzin, *Eye Music*, Filmworks Series

Awards: Cash Award, Florida Independent Filmmakers Festival; Best of the Athens Int'l Film Festival (Eye Music).

Exhibition: Films From Behind the Redwood Curtain; No-Nothing Cinema, SF; Ann Arbor Film Festival; Bellevue Film Festival; Humboldt Film Festival; Athens Film Festival.
1976, 16mm, color/so, 7m, $25

TIME AND PLACES

In an evocative, personal journey, images of the phenomenal world are woven with those gathered during the Vietnam War as the former triggers the latter. For many, there is a singular event or experience where one crosses the point of no return and the world is never quite the same. This film shares such an experience.

"Magnetically beautiful ... with images of overwhelming power." — Will Hindle

"Yours is a beautiful film, deeply felt, well crafted ... I am honored to have been able to show it and to have seen it." — John Schofill

"The water sequence is absolutely brilliant." — Gayla Jamison, *IMAGE*

"I have never seen a film so completely seamless. You really are building on [the work of] Hindle, O'Neill, and Baillie, taking their ideas to another level of execution." — Ted Lyman

Awards: Ann Arbor Film Festival; Second Place, Marin Film Festival; Cash Award, Sinking Creek Film & Video Festival.

Exhibition (selected): Mechanix of Nature, SF Cinematheque; Vietnam and Its Aftermath, Nexus Galleries, Atlanta; Healing the Wounds: Vietnam Veterans and the Arts, CA Touring Program; Festival of New Experimental Cinema, Art Institute of Chicago; Big Muddy Film Festival; Kenyon Film Festival; Artspace Gallery, LA; Films From Behind the Redwood Curtain, No-Nothing Cinema, SF; Boston Museum School; Closely Watched Films.
1982, 16mm, color/so, 9m, $30

SELECTIVE MEMORY

The mind sets sail on a voyage to landscapes of memory. Constructed from film shot and collected over the years, assembled in the wake of new vision. The second in a series that examines the nature of remembering.

"... that use of realistic image to build a mental world that could not exist any other way. I will show it again and again." — T.L.

Awards: Ann Arbor Film Festival; Sinking Creek Film & Video Festival; Bucks County Film Showcase and Tour.

Exhibition (selected): Santa Fe Film Expo, Santa Fe Center for Contemporary Arts; Athens Film & Video Festival; Wexner Center for the Visual Arts; Onion City Film Festival, Randolph Street Gallery, Chicago; Cal Arts; Utah Short Film & Video Festival; Art Institute of Chicago; Honolulu Academy of Arts; Carolina Film & Video Festival; Closely Watched Films.
1991, 16mm, color/so, 9m, $30

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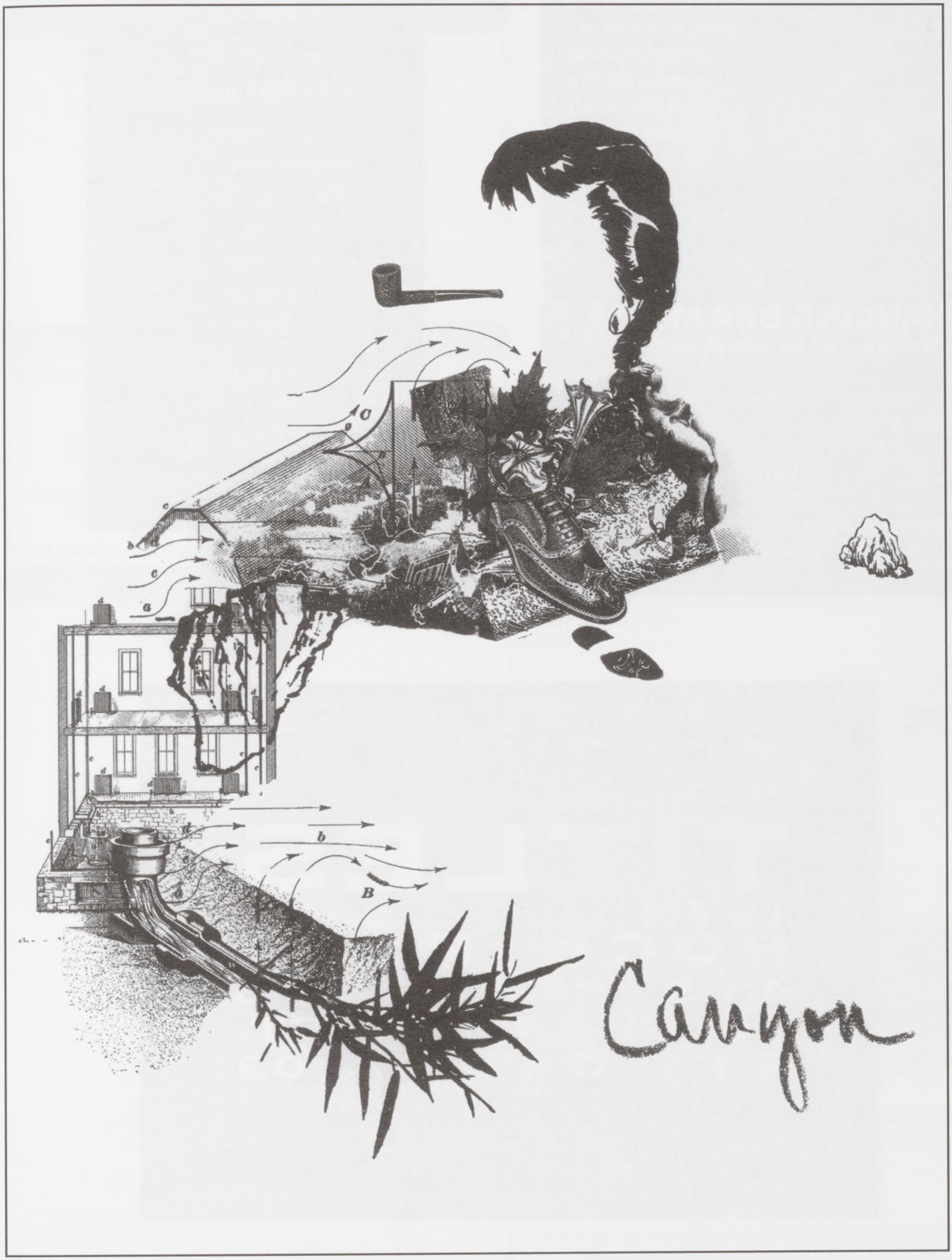

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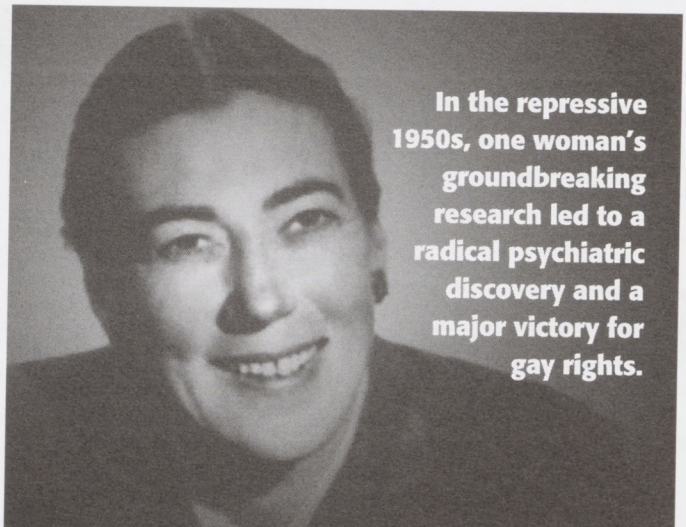

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